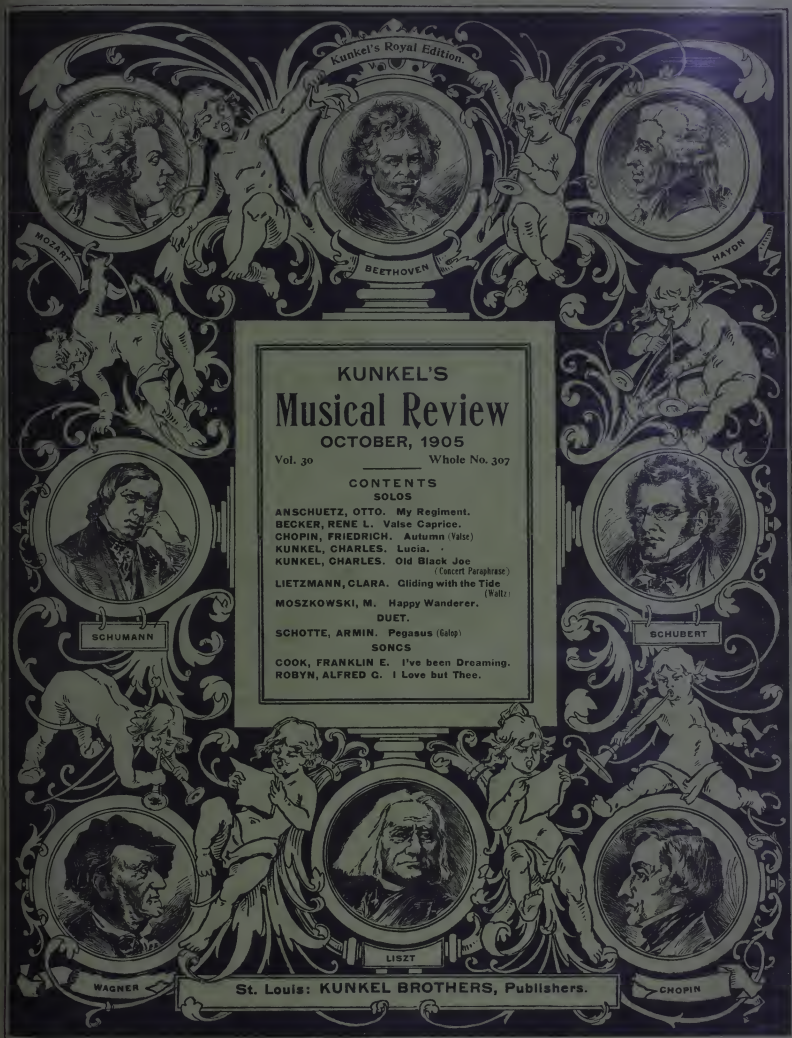

KUNKEL'S
Musical Review

OCTOBER, 1905

Vol. 30 — Whole No. 307

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The tenth season of the organization will open with a week in Newark, and a brief New England tour of two weeks before the annual engagement in Boston for two weeks at the Tremont. The company will then visit Montreal and Toronto, its itinerary including a second tour of the South and Western States as far as the Pacific coast.

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THE POWER OF SOUND.

The suggestion of objects and events, the awakening in the mind of definite concrete images, may take place two ways. First, the actual sounds and motion of the music may perceptibly resemble actual sounds and motions of other things. If we look down any list of titles of musical pieces, says Edmund Gurney, we are certain to find examples of this. Brooks, cascades, storms, bells, hammers, rides, gondolas, sources of sound, and moving things of all sorts are laid under contribution; while such titles as *Restless Nights* have a more remote but real connection with concrete images of movement. This kind of direct resemblance, aided greatly, of course, by actual association, has a place in dances and marches. And amid the variety of scenes and objects which these words might suggest the mind may be easily led more or less to define the image either by the pervading character of the music or by certain special points in it. Thus, of two dance pieces, one might be appropriated to nymphs, and another by giants, by flowing grace in the one case, and by more emphatic phrases and, perhaps, bass effects, like heavy steps, in the other. And we can easily realize the quaintness of turn or the solemn advance which would indicate a marionette or a hero as the subject of a funeral march. Such features, again, as blending or as hurry and confusion of strains easily suggest external analogies. It is obvious that such resemblances as these may present all varieties of closeness and remoteness, of reality and fancifulness. The fountain may truly suggest itself in the trickling passages of the music; the confusion of the carnival, though not thus self-evident, may be accepted as an image which, at any rate keeps easily parallel with the changing maze of musical sounds. Purcell's indication of the fall of Troy by a descending scale, on the other hand, is not less uninteresting as illustration than as music.

The second way in which images of external facts may be suggested by music is by general qualities. Here, again, we might procure our examples from almost any list of musical titles; the sea, evening, moonlight, sunny landscape, any scene or season with which we associate a distinct emotional coloring, may find in music its faint reflection. These more general analogies are often combined with the more distinct resemblances, as is natural, if we consider that definable qualities in music are mainly connected with distinct features of motion. The same calm and steady musical flow, which might suggest a quiet succession of waves, has naturally an expression of tranquillity corresponding with the same idea.

These suggestions, however, remain in almost all cases extremely indefinite. This is sufficiently clear, when we have only some very general quality to fix our image by; but even the more special points of motion or sound leave almost always a very wide latitude of choice. Given the title, of course all who are the least interested in having an image at will have the same image; but, left to themselves, they might each select a different one. We will defer for a moment the disputed subject of what is known as program music, where the musical illustration which is attempted is of a much more elaborate kind, and where high æsethetic value is claimed for the perception of the correspondences. As regards the simpler suggestions which can be summed up in a title, there can be little dispute. They belong naturally rather to the slighter category of musical sketches and impromptus than to work of long labor and elaborate construction; and, however essential, they are at any rate convenient, inasmuch as the number of technical designations by which musical pieces can be distinguished is small, and persons who do not themselves perform the pieces cannot be expected to burden their memories with keys and *opus* numbers. The interest of the imagined resemblances even where strong enough to be worth taking into account, is not likely to be identified with the excellence of the work. The interest, for instance, which any one may derive from reading the remarks on Mendelssohn's visit to Italy, often found in programs, as an introduction to his *Italian* symphony, is the interest, not of musical interpretation, but of personal sympathy with the happy composer of the happy music. At the same time the confusion of the essential and the accidental is so apt to creep in, and to pave the way to further fallacies, that even on these outskirts of expression the independent impressiveness of music is worth defending. The very ease with which music lends itself to subjective association makes it the more necessary to notice how entirely subjective the association usually is. And when a composer, lovingly or humorously connects some musical product with the outward occurrence or the inward vision which, acting through hidden channels, may have stimulated his fancy, he sometimes innocently gives a handle to a misconception he would often be the first to disown. For instance, Schumann tells how a composer had been haunted, while writing, by the image of a butterfly floating down a brook on a leaf, with the result that his composition was characterized by a kindred simplicity and tenderness. Very likely it was; but Schumann would not have denied that, in the range of music, hundreds of equally simple and tender compositions might be found, written by writers who, as it happens, had *not* any such particular vision floating before their eyes, and, in conceding this, he would concede all for which I am contending.

Similar remarks apply to titles and pieces of suggestion of a less concrete kind. Schumann's own works present many titles, drawn both from visible realities and from more abstract conceptions, which are considered most happily characteristic, but which were actually thought of after the composition of the respective pieces. And his written criticisms are specially emphatic in respect of this very point. His imagination, indeed, suggested as humorous and interesting flashes of allowable subjective interpretation as can be anywhere found; and one is specially tolerant of such fancies when they come from a master; when wine is of fine flavor, one does not quarrel with the froth. But, while his images run riot in most graceful fashion, we feel that he is always estimating them at their true value; and he often puts in a word to warn us against mistaking the dream for the reality, the dim mirror of metaphor for the veritable region, "which," as he says, "we have never explored, and consequently can have no recollection of."

As regards ideas unconnected with concrete images and events, it might be at once sur-

mised that the only ones music might be thought capable of expressing or suggesting must belong in some way to definite qualities of the music and its emotional expression. For example, that while the idea of fervor and insistence, which is a distinct mode of feeling associated with motion and gesture, is expressible in music by emphatic reiteration, there is no similar way of expressing an idea so withdrawn in the abstract intellectual region as perseverance. I believe that such is the case, and that any analogies attempted outside this emotional class of ideas are of the most barren kind. A single example of an attempt of this kind will suffice. Professor Macfarren, in his critique of Brahms' "Requiem," says that in a pedal bass, continued with beautiful musical effect for a long period, we must conceive the composer to have "set down his thought of the Divine permanence." Such a *rapprochement* seems exactly as mechanical as that of the fall of Troy and the descending scale, noticed above. The perception of something going on for a considerable time neither makes us feel permanent, as, *e. g.*, triumphant music makes us feel triumphant, nor wakens any feeling which corresponds with it in the way that, *e. g.*, the feeling of amusement corresponds with the perception of caprice or pursuit. The connection of the abstract quality of the musical feature with the Divine or any other permanence must be a totally irrelevant and deliberate mental act; and Brahms here as much or as little expresses his "thought" of anything beyond his splendid musical effect as we should express our "thought" of the bottomless pit by playing a shake on the lowest notes of the piano.

RAOUL PUGNO, the French pianist, is to open his third American tour with the Philadelphia Orchestra on November 10, in Philadelphia. He comes for a tour of fifty concerts under the management of Henry Wolfsohn, and will remain in this country until April.

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CHOPIN.

"Chopin's predilection for the fashionable *salon* society led him to neglect the society of artists. That he carried the *'odi profanum vulgus et arceo'* too far cannot for a moment be doubted," says F. Nieckson in his "Chopin." "For many of those who sought to have intercourse with him were men of no less nobility of sentiment and striving than himself. . . Musicians, with a few exceptions, Chopin seems always to have been careful to keep at a distance, at least after the first years of his arrival in Paris. This is regretable, especially in the case of the young men who looked up to him with veneration and enthusiasm, and whose feelings were cruelly hurt by the polite but unsympathetic reception he gave them.

"I venture to make the sweeping assertion that Chopin had among his non-Polish friends none who could be called intimate in the fullest sense of the word. . . . Of all his connection with non-Poles there seems to be only one which really deserves the name of friendship, and that is his connection with Franchomme. Even here, however, he gave much less than he received. Indeed, we may say—speaking generally, and not only with a view to Franchomme—that Chopin was more loved than loving. But he knew well how to conceal his deficiencies in this respect under the blandness of his manners and the coaxing affectionateness of his language. There is something really tragic, and comic, too, in the fact that every friend of Chopin's thought that, he had more of the composer's love and confidence than any other friend. . . Of Chopin's procedures in friendship much may be learned from his letters; in them is to be seen something of his insinuating, cajoling ways, and of his habit of speaking not only ungenerously and unlovingly, but even unjustly, of other persons with whom he was apparently on cordial terms. In fact, it is only too clear that Chopin spoke differently before the faces and behind the backs of people. . . . Taking a general view of the letters written by him during the last twelve years of his life, one is struck by the absence of generous judgments and the extreme rareness of sympathetic sentiments concerning third persons. As this was not the case in his earlier letters, ill-health and disappointments suggest themselves naturally as causes of these faults of character and temper. To these principal causes have, however, to be added his nationality, his originally delicate constitution, and his cultivation of *salon* manners and tastes. His extreme sensitiveness, fastidiousness, and irritability may be easily understood to derive from one or the other of these conditions."

PROBABLY the first of the "European invasion" of musicians for the coming season will be Harold Bauer, the pianist. He comes in September for the Worcester festival, after which he proceeds direct to the Pacific coast where the real work of his fourth American tour will begin.

His manager, Loudon G. Charlton, has mapped out a tour of seventy concerts which will keep Bauer busy enough to suit even him, indefatigable as he is. The tour embraces the entire country and Canada, and is his second trans-continental tour. A pianist who can visit America four times in six years and each time with increasing success must indeed be an idol among the musical elect. Such a one is Harold Bauer.

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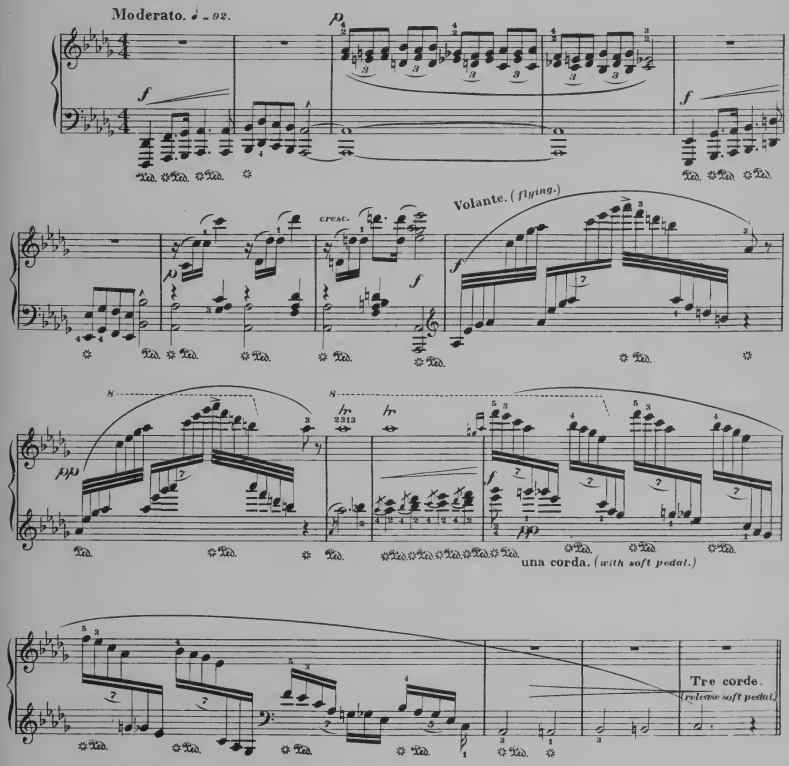

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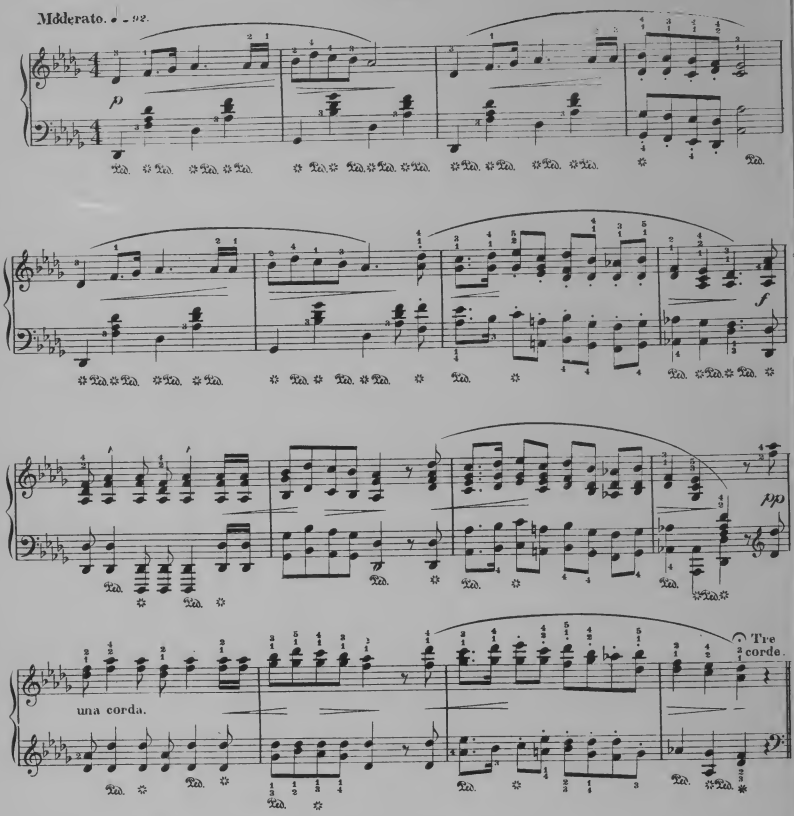
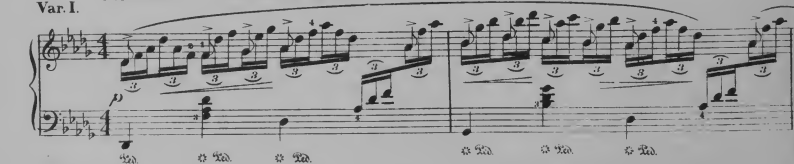
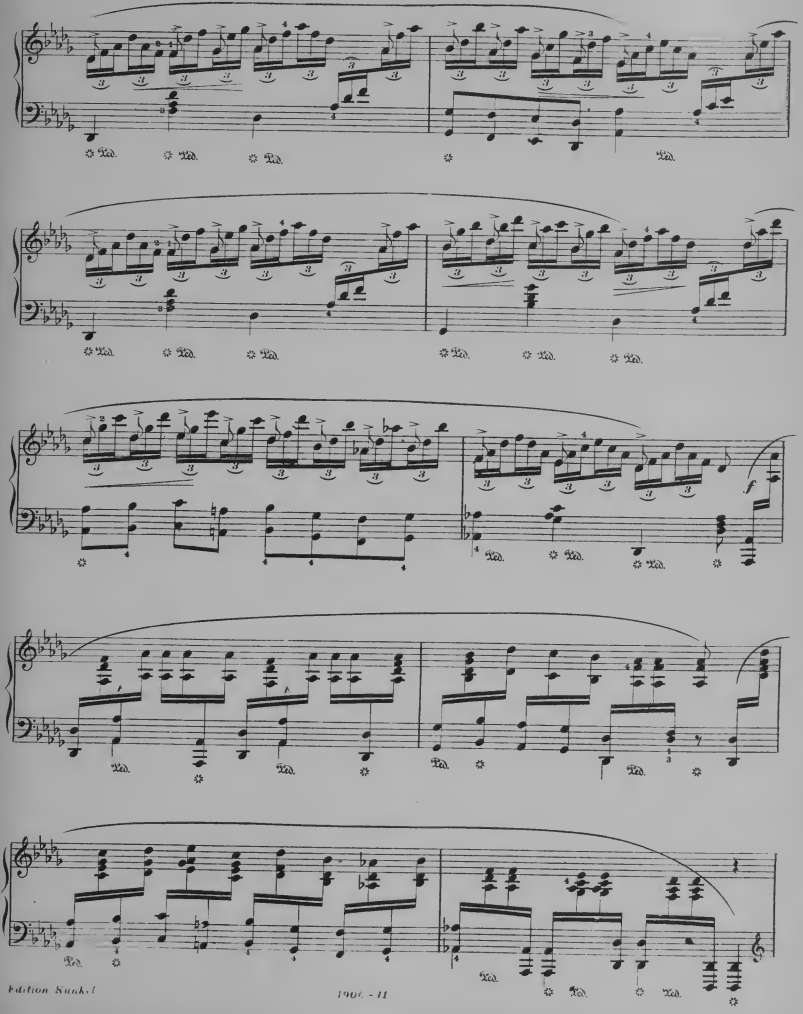
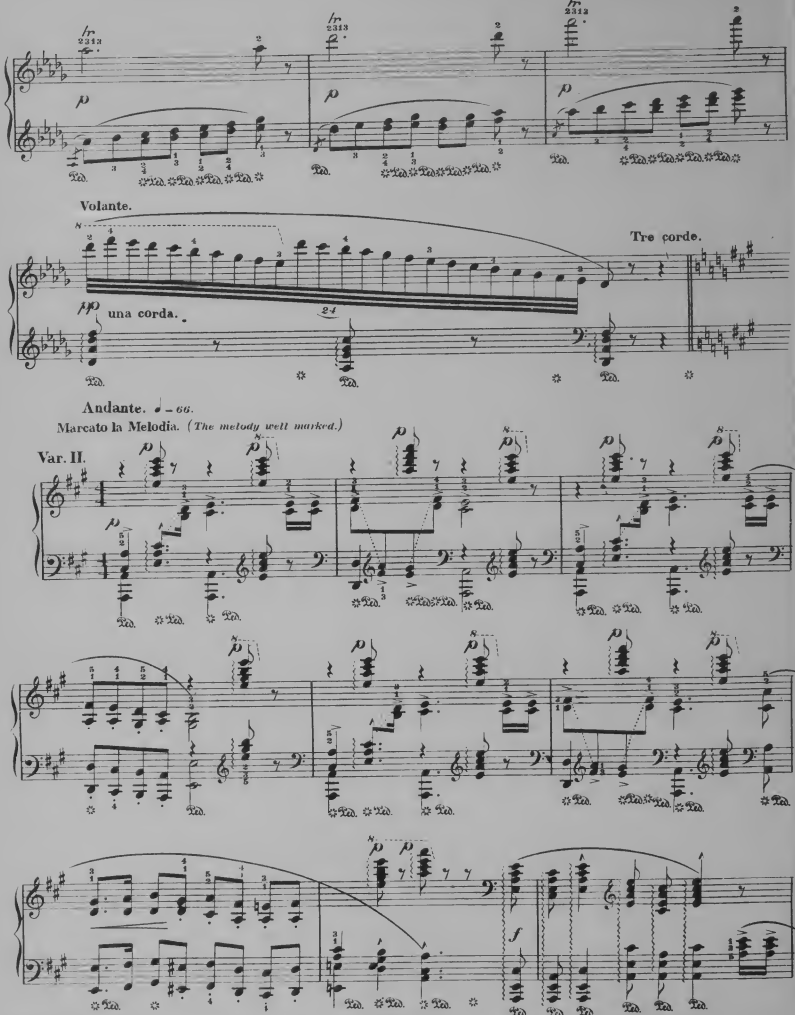


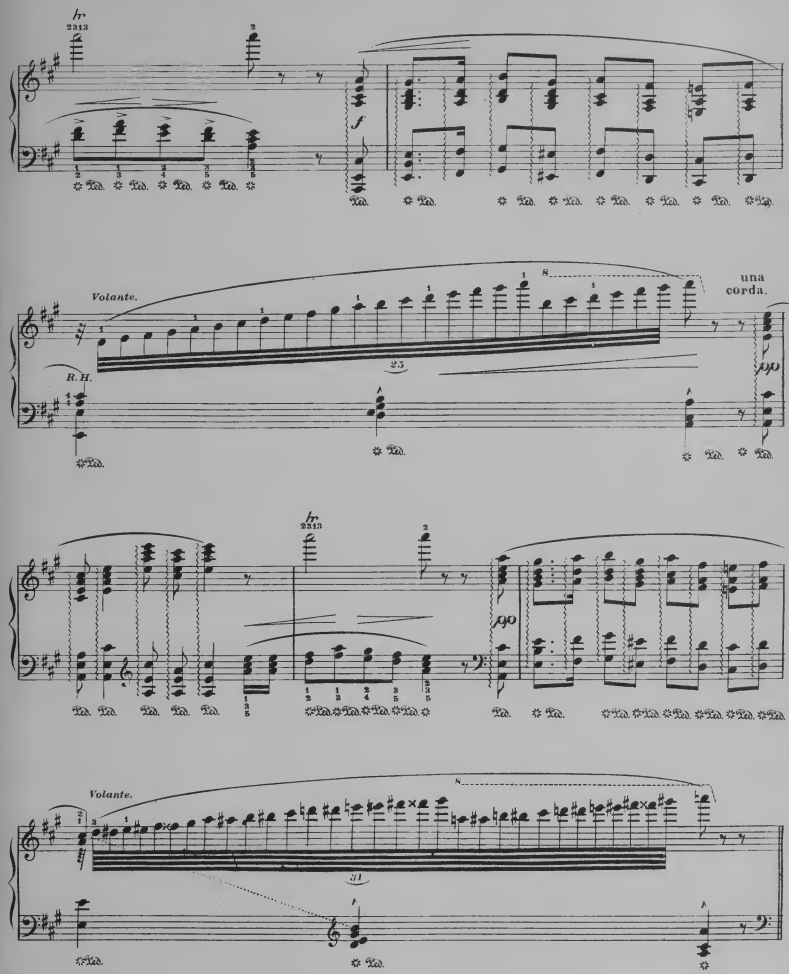
Moderato ♩ = 92. Marcato la Melodia. *(The melody well marked.)*

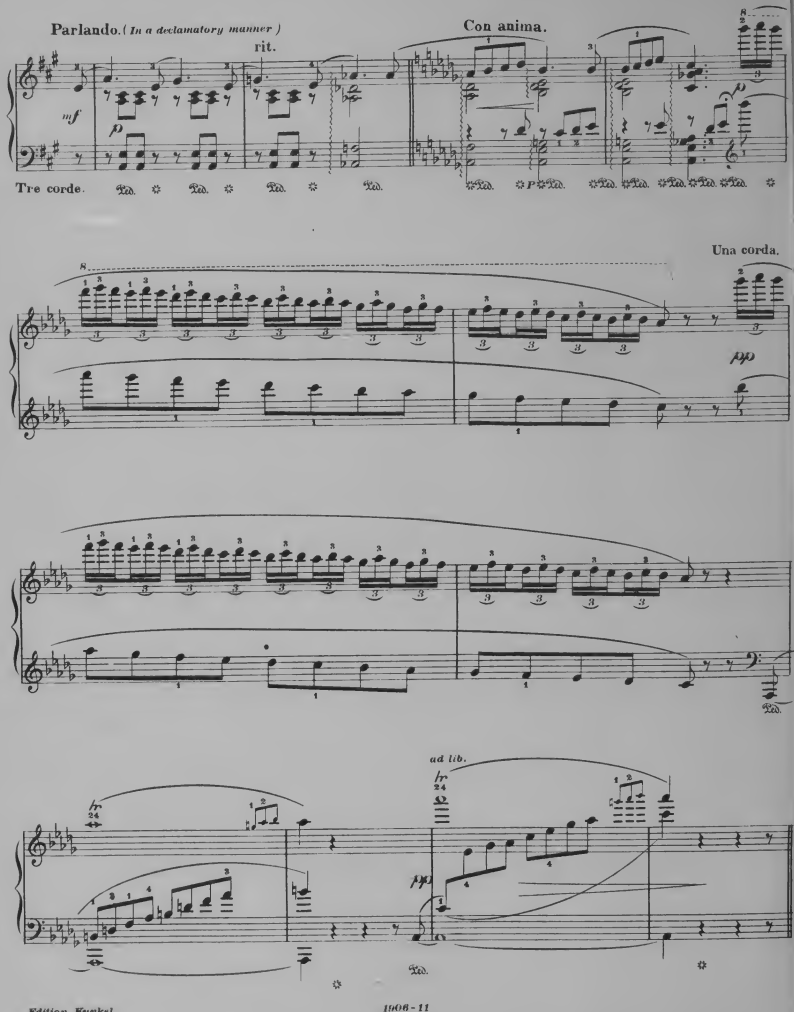
Var. I.



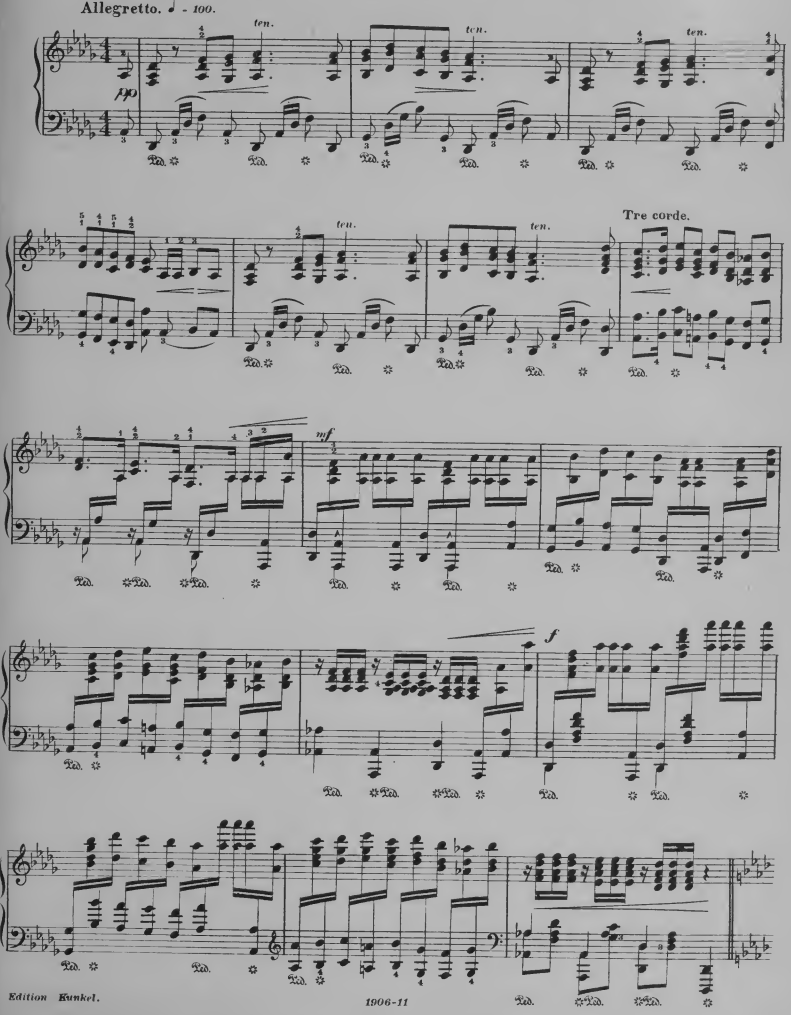



Volante.
Tre corde.
una corda.
Andante. ♩ = 66.
Marcato la Melodia. (The melody well marked.)
Var. II.


Volante.
una corda.
R.H.
Volante.

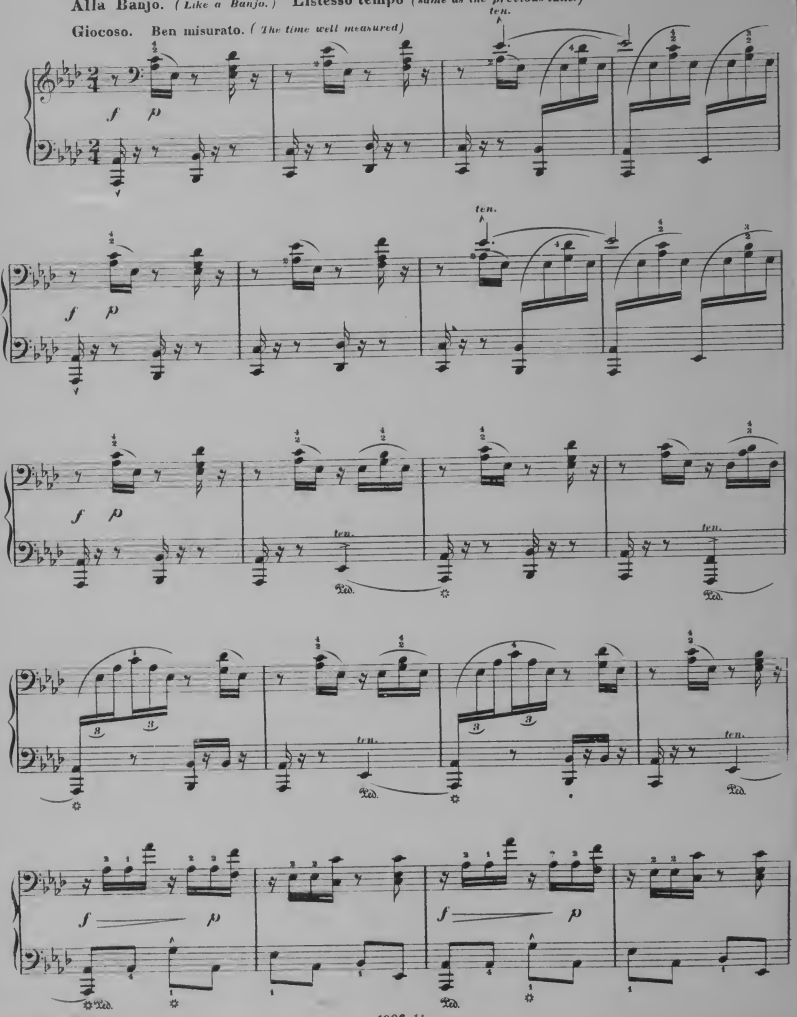

Parlando. (In a declamatory manner)
rit.
Con anima.
Tre corde.
Una corda.
ad lib.

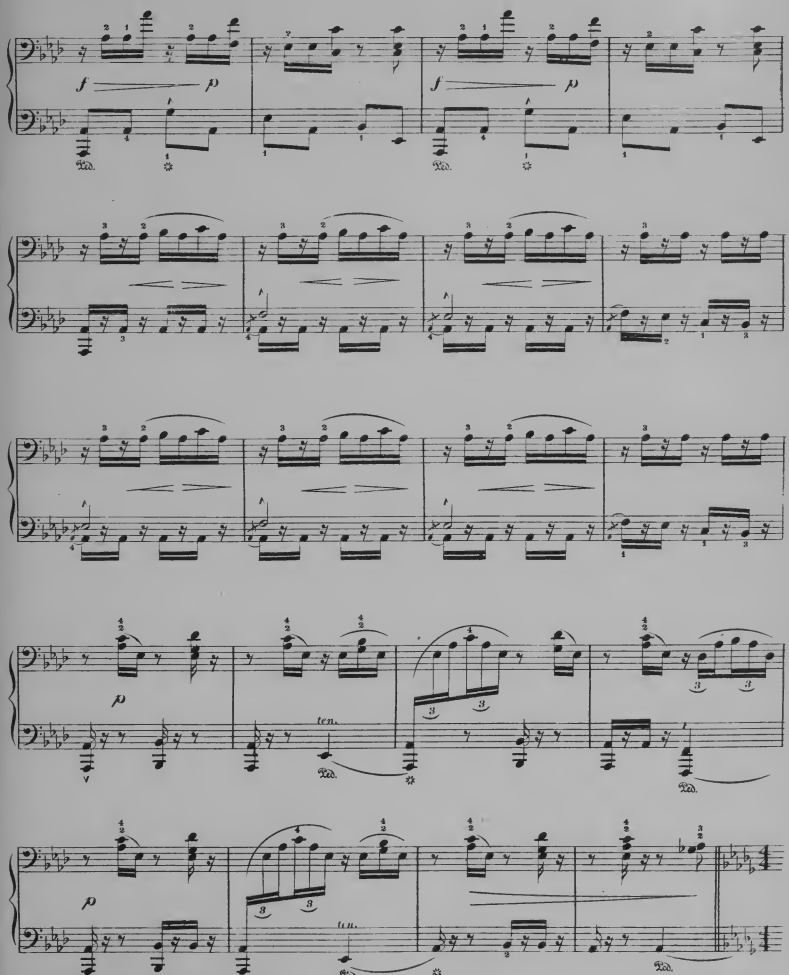
FINALE.

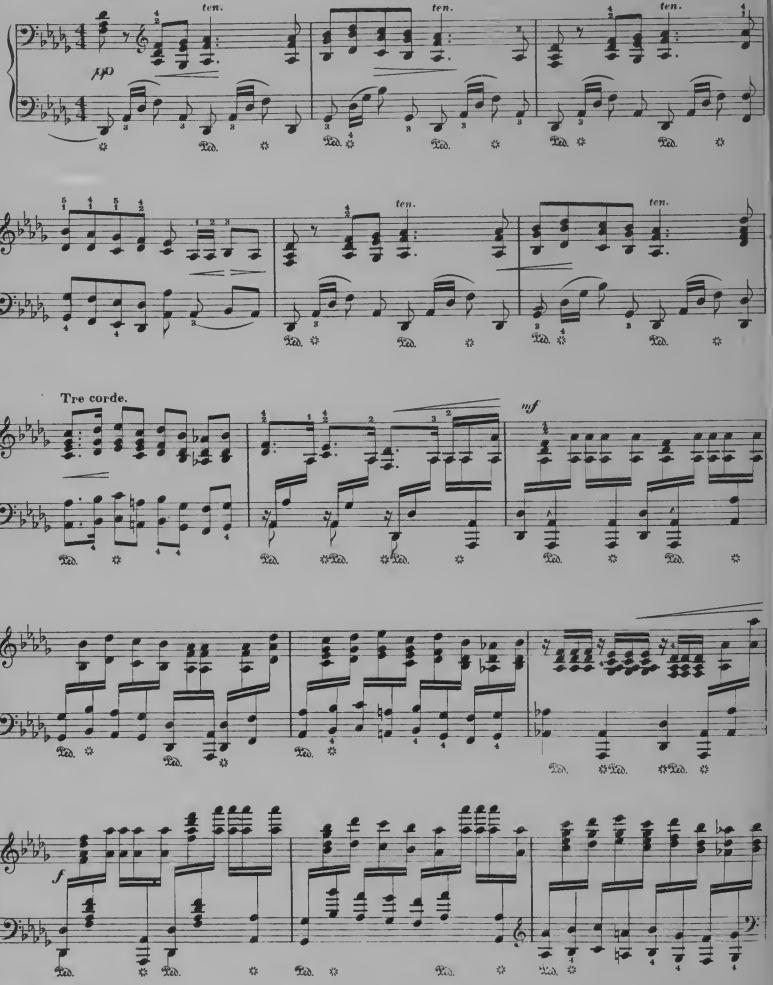


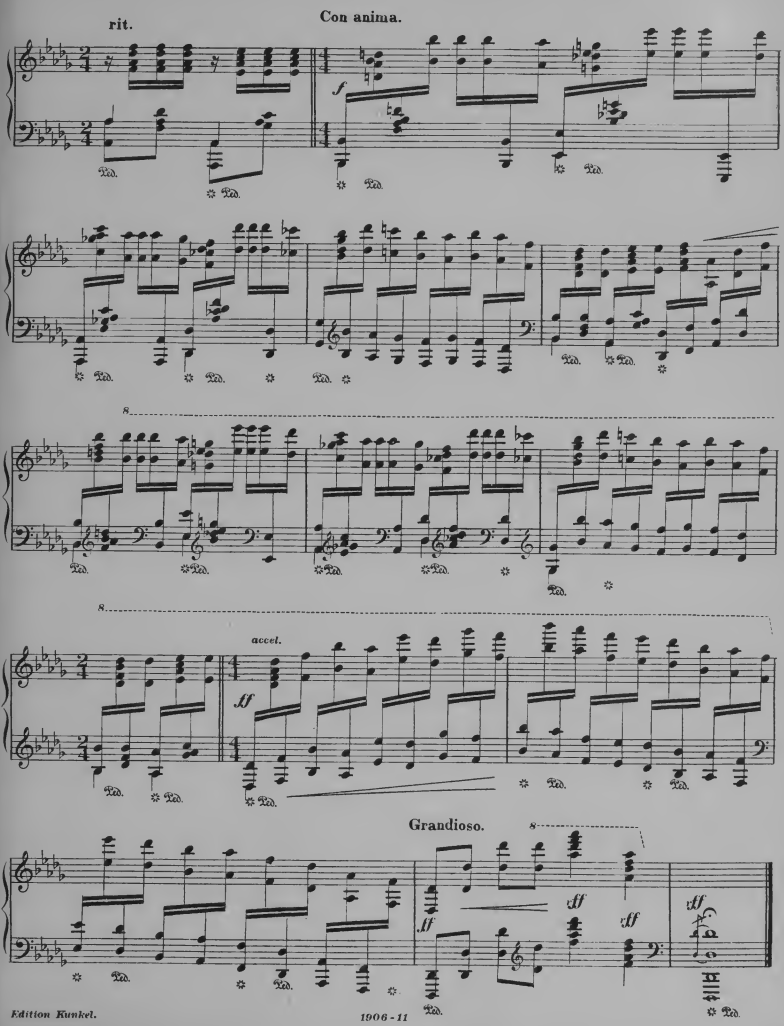
Alla Banjo. *(Like a Banjo.)* **L'istesso tempo** *(same as the previous tune.)*

Giocoso. Ben misurato. *(The time well measured)*




f
p
ten.
tun.


Tempo I.
Una corda.
ten.
ten.
ten.
pp
ten.
ten.
Tre corde.
mf
f


rit.
Con anima.
accel.
Grandioso.

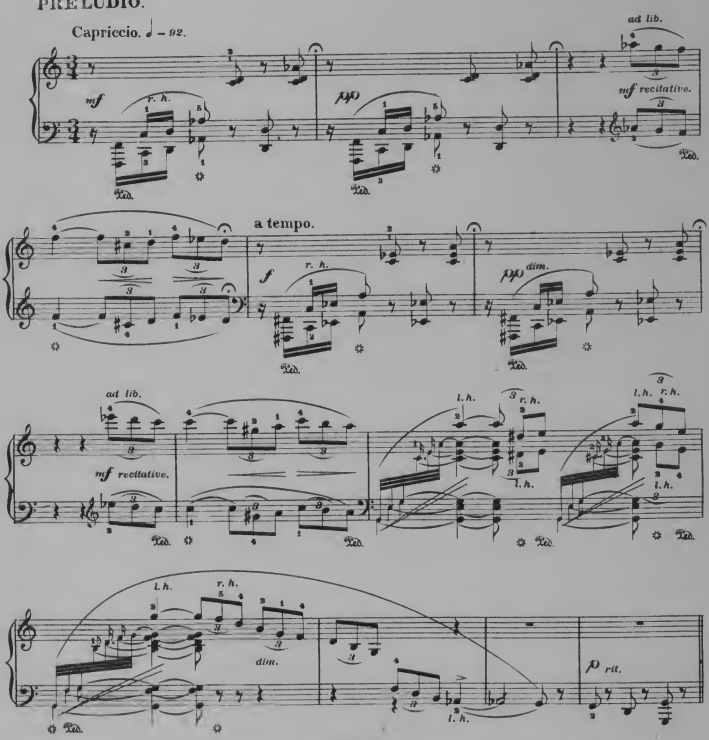
SEXTETTE.

From Donizetti's

LUCIA DI LAMMERMOOR.

CHARLES KUNKEL.

PRELUDIO.



1805 - 10

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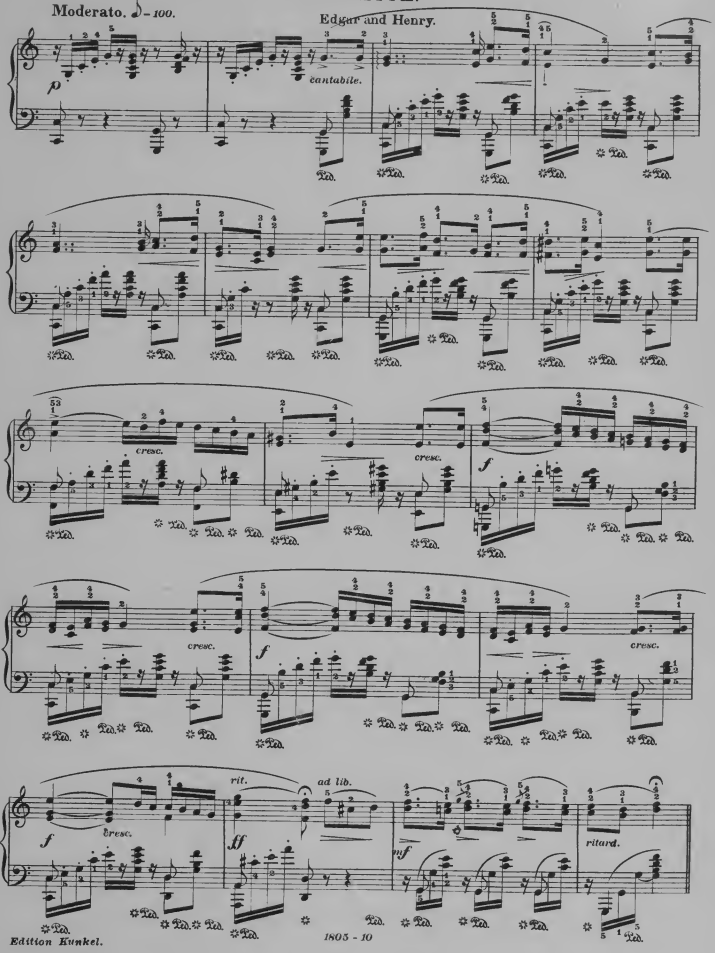
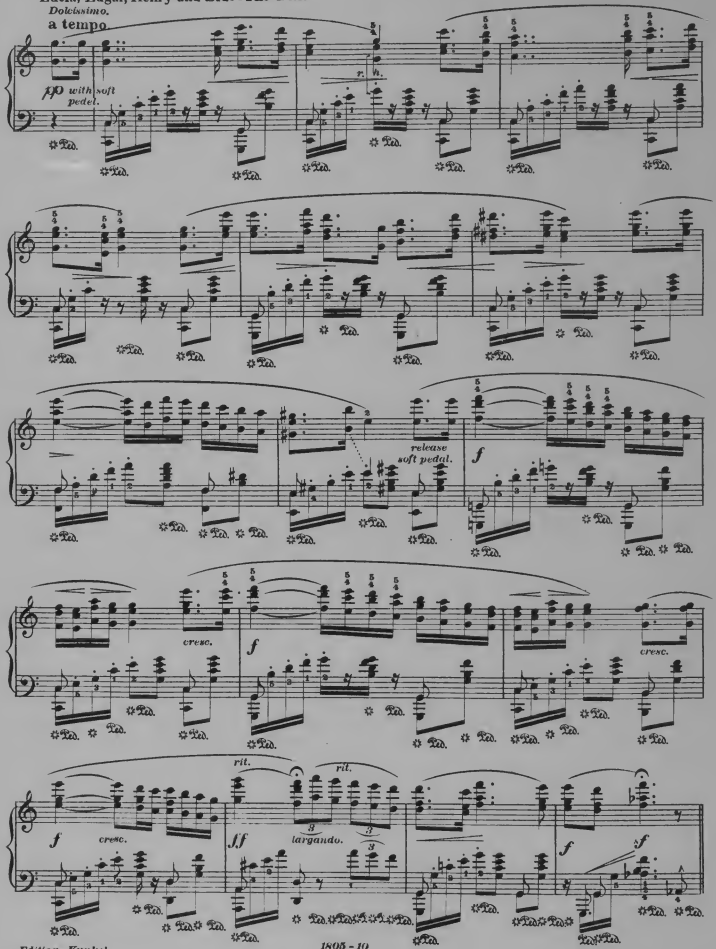
SEXTETTE.

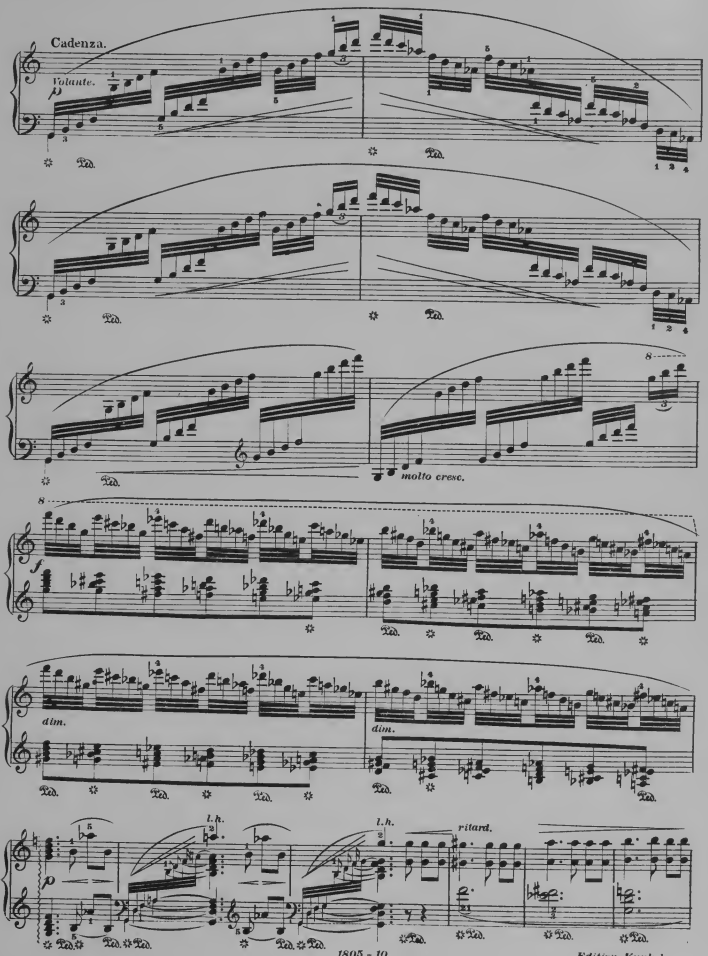
Moderato. ♪ = 100.

Edgar and Henry.



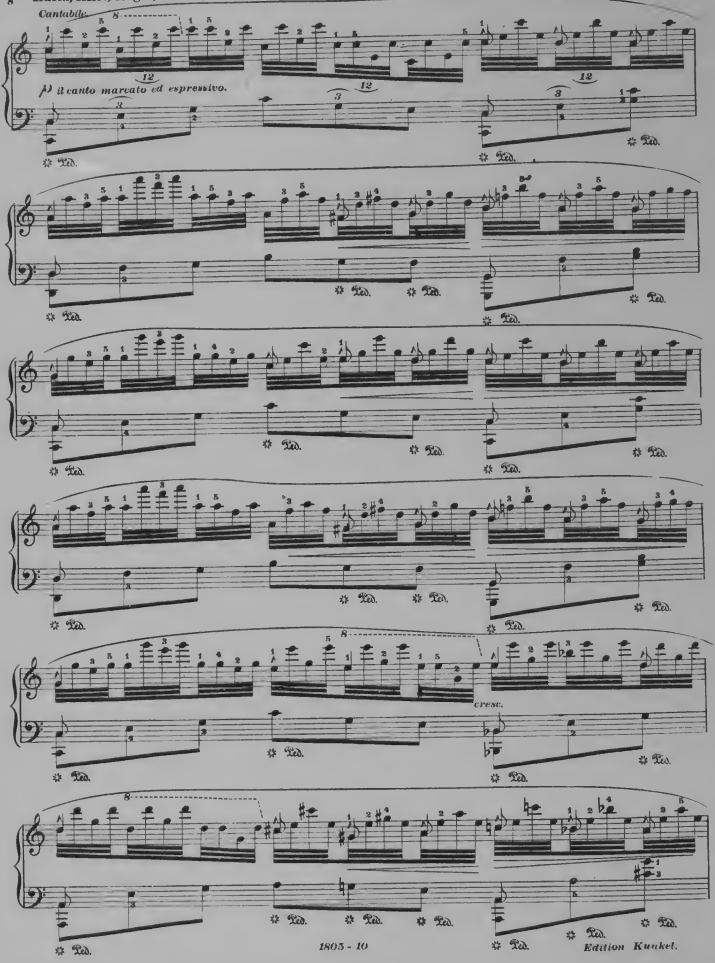
Lucia, Edgar, Henry and Bide-The-Bent.

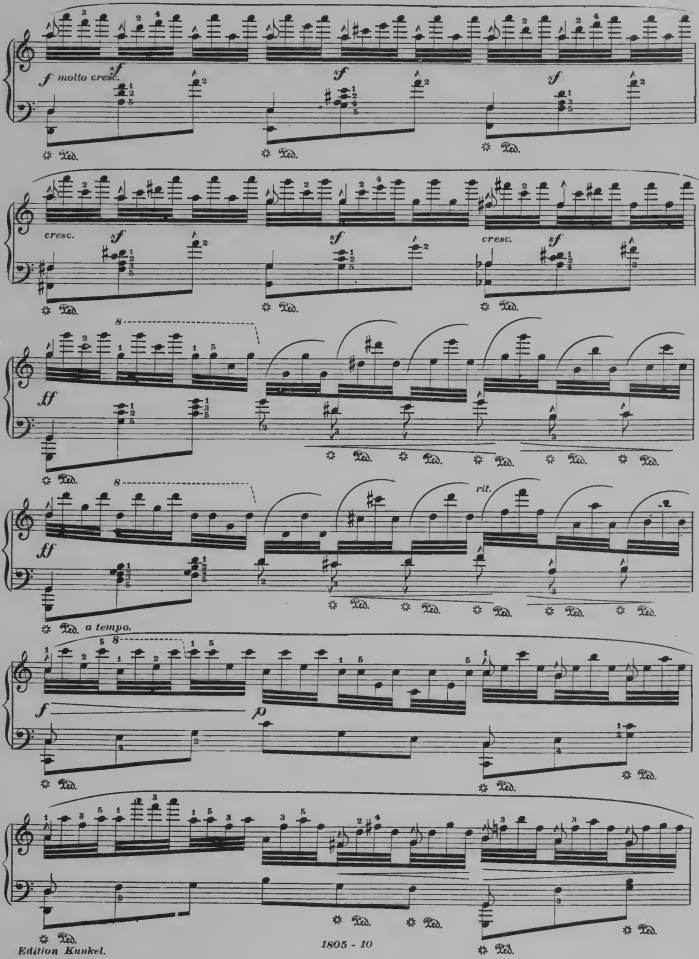


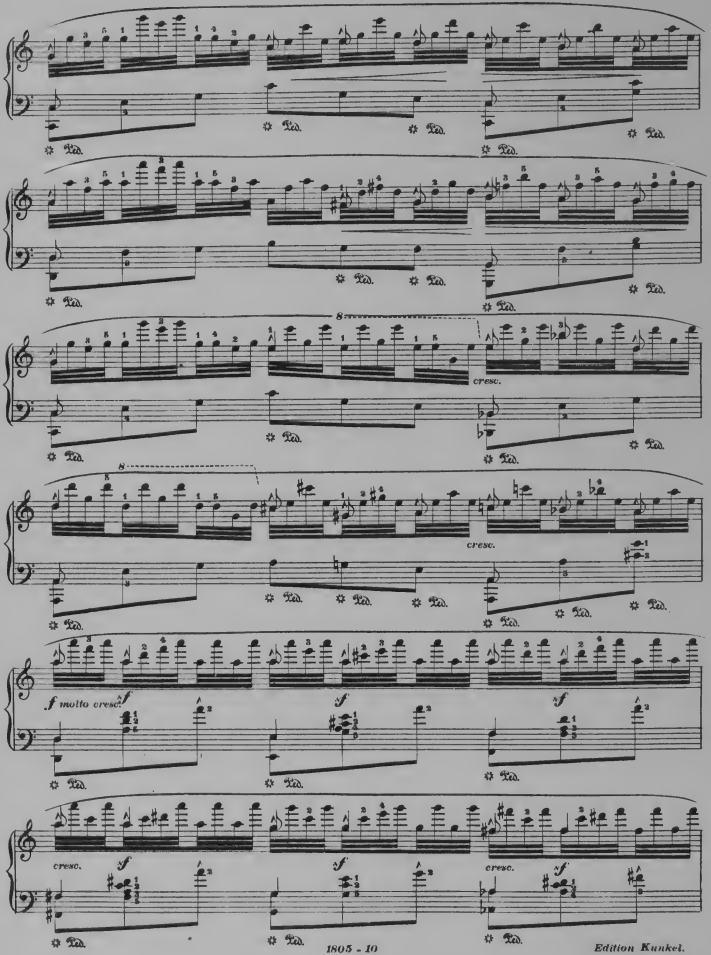


Edition Kunkel.

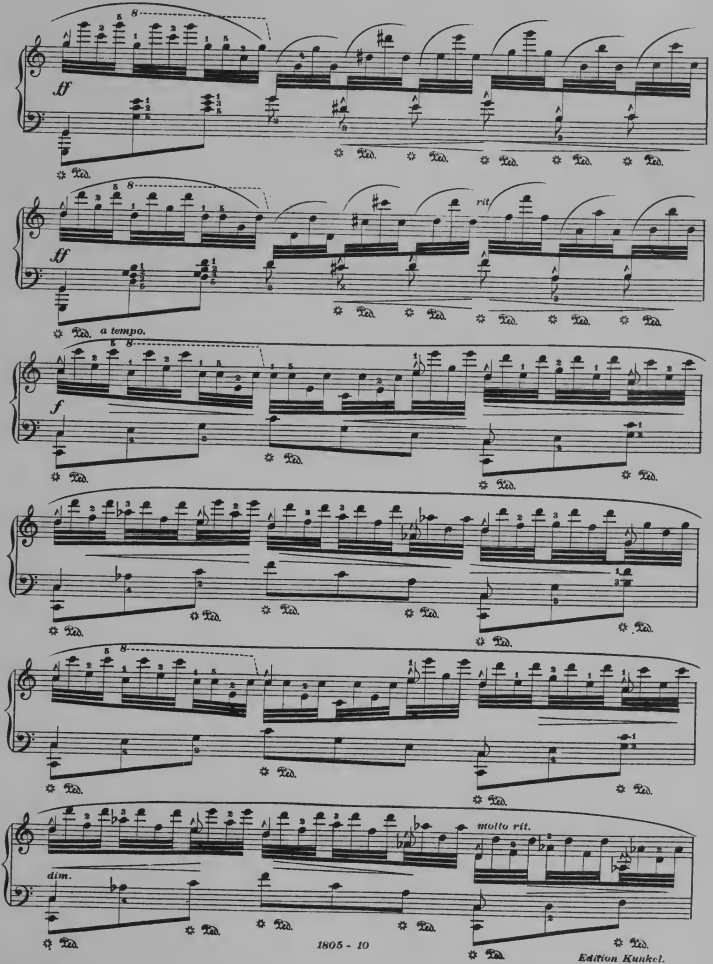
8 **Lucia, Alice, Edgar, Arthur, Henry, Bide-The-Bent and Chorus.**




f molto cresc.
cresc.
ff
rit.
a tempo.
p



Edition Kunkel.



Edition Kunkel.

or thus.

I.

molto accelerando.

cresc.

II.

rapido

I.

ritard.

cresc.

molto cresc.

II.

cresc.

molto cresc.

a tempo.

I.

ff

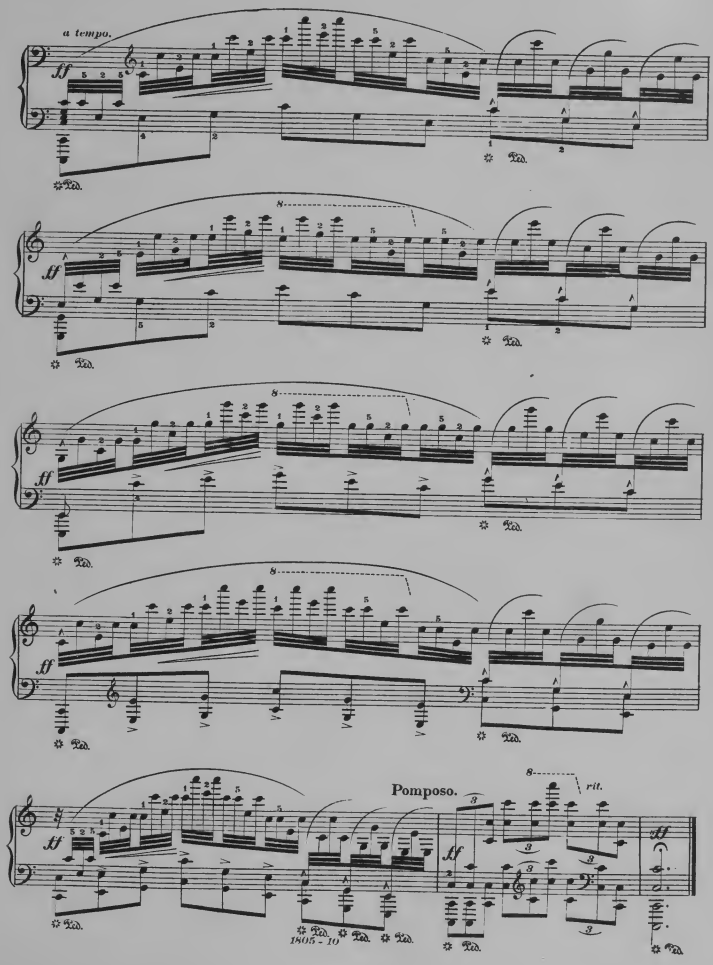
II.

ff

ff

rit.

ff


a tempo.
ff
Ped.
Pomposo.
rit.

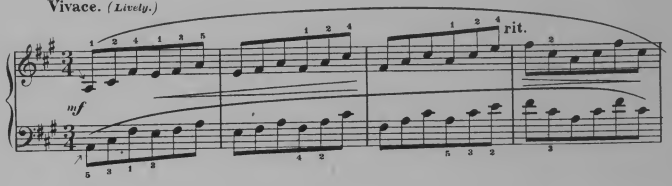
VALSE CAPRICE.

To my friend Charles Kunkel.

RENÉ L. BECKER.

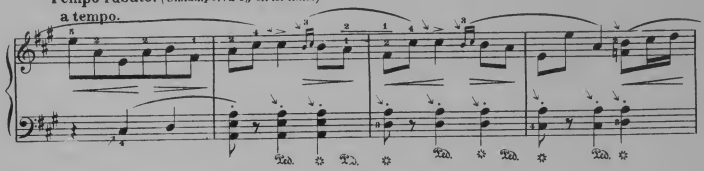
Notes marked with an arrow(→) must be struck from the wrist.

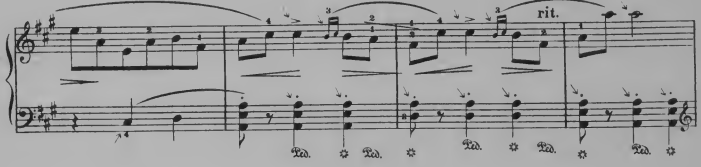
Vivace. *(Lively.)*



Tempo rubato. *(Unhampered by strict time.)*

a tempo.





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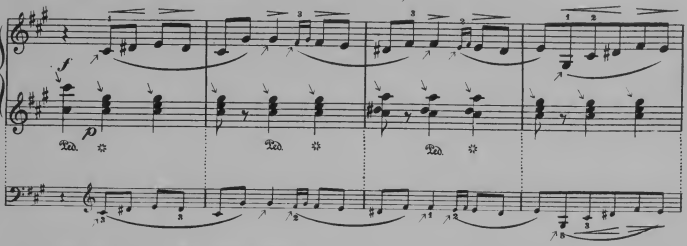
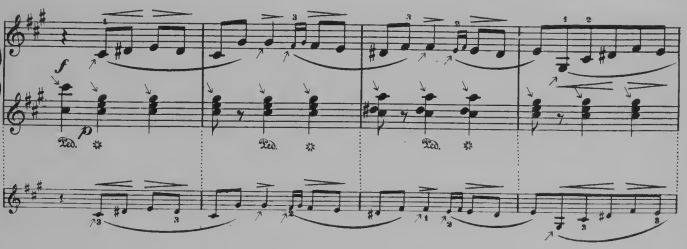
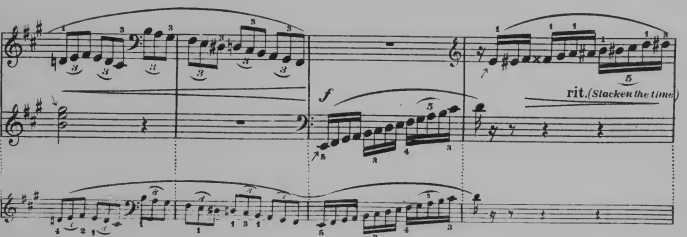
animato.

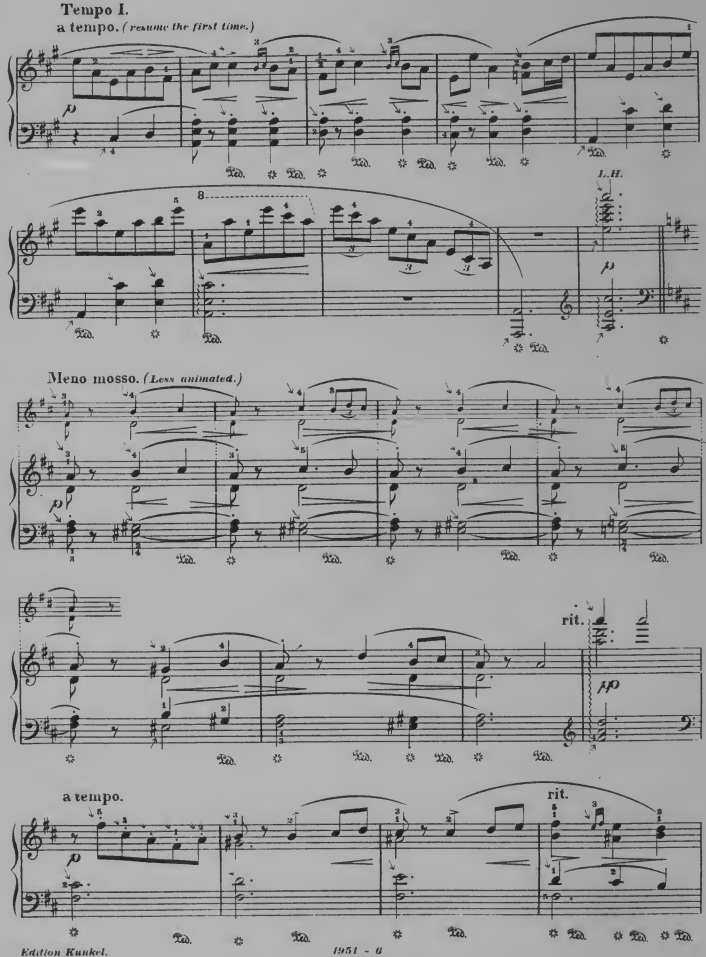
Poco marcato la melodia. *(The melody well marked.)*

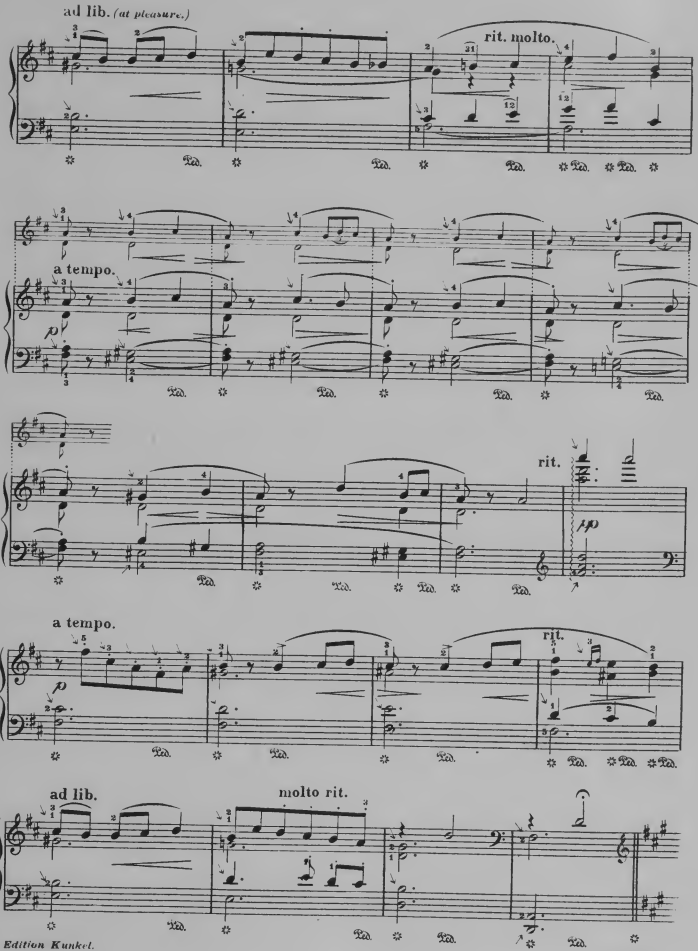


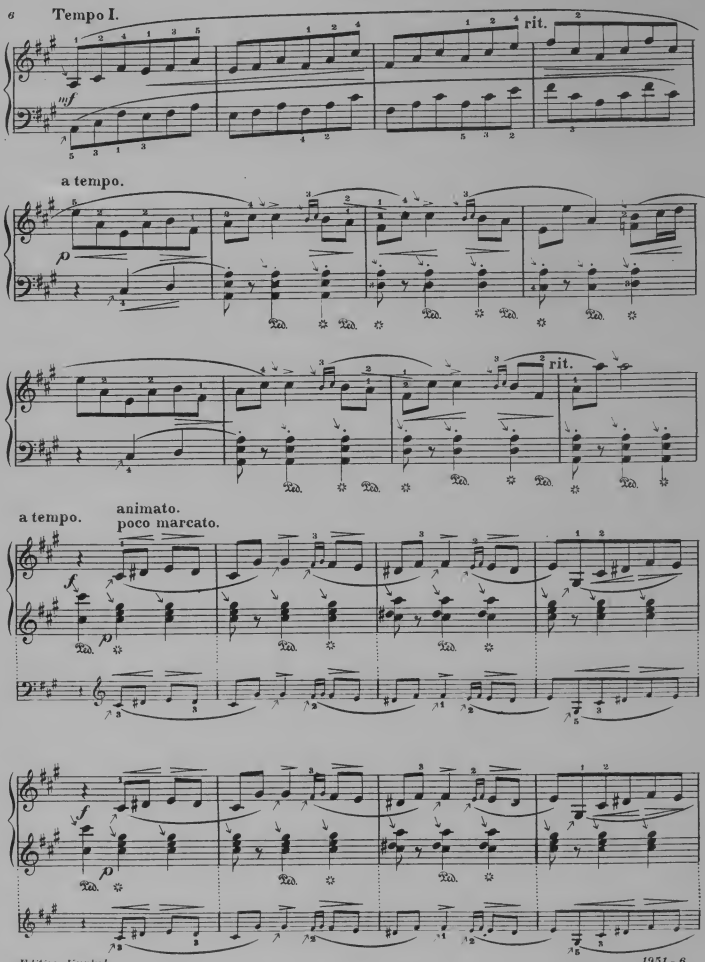
Players preferring not to cross the hands may play the melody given in small notes with the left hand and the chords with the right hand.

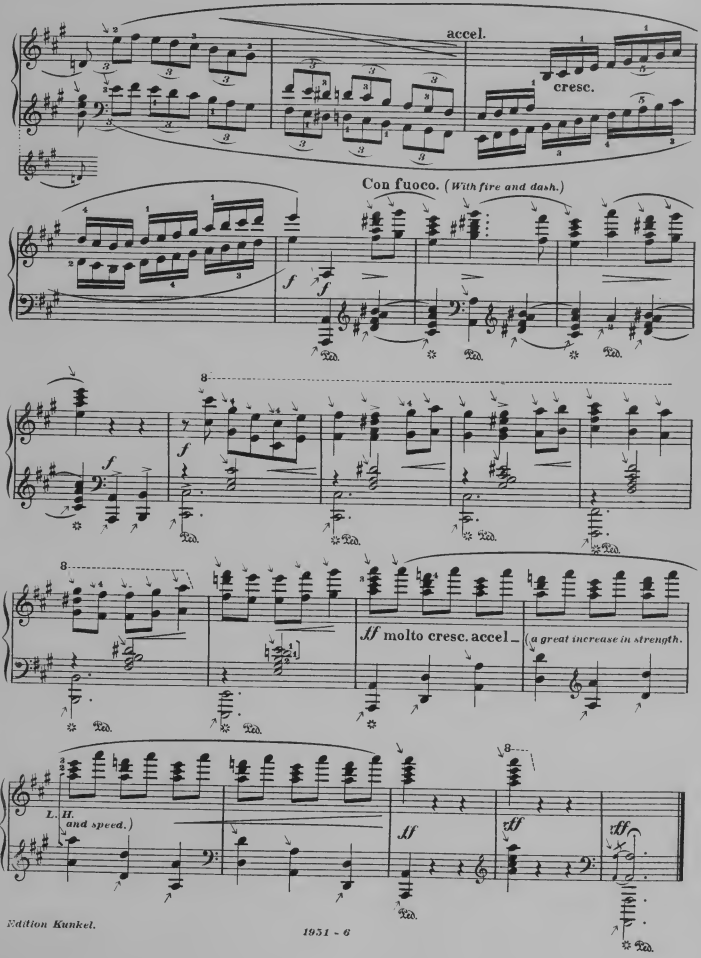





Tempo I.
a tempo. (resume the first time.)
L.H.
Meno mosso. (Less animated.)
rit.
a tempo.
rit.


ad lib. (at pleasure.)
rit. molto.
a tempo.
rit.
a tempo.
rit.
ad lib.
molto rit.


6
Tempo I.
rit.
mf
a tempo.
p
rit.
a tempo.
animato.
poco marcato.
f
p

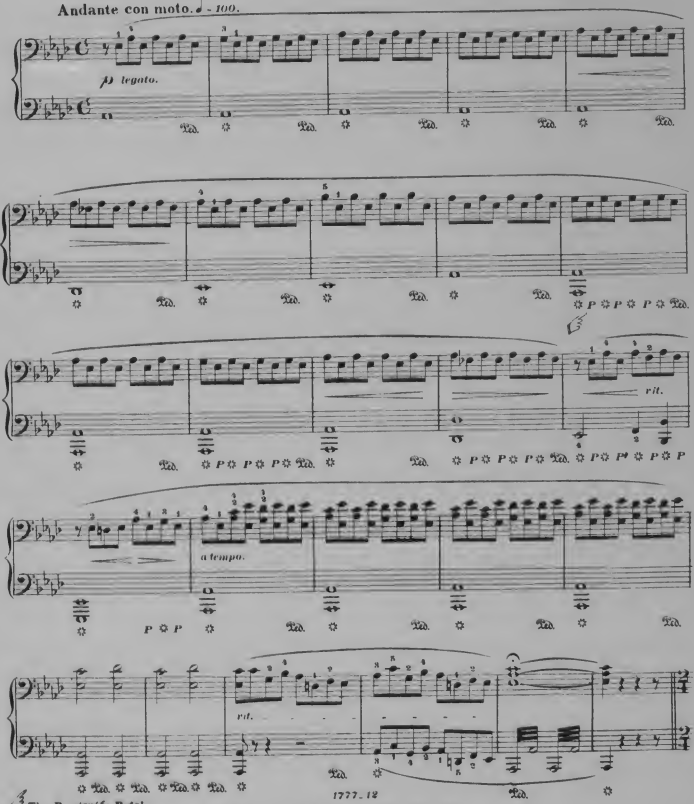

accel.
cresc.
Con fuoco. (With fire and dash.)
molto cresc. accel.
(a great increase in strength.
and speed.)

PEGASUS.

GALOP DE CONCERT.

Secondo.

ARMIN SCHOTTE.



The Ps signify Pedal.
Edition Kunkel.

1777-12

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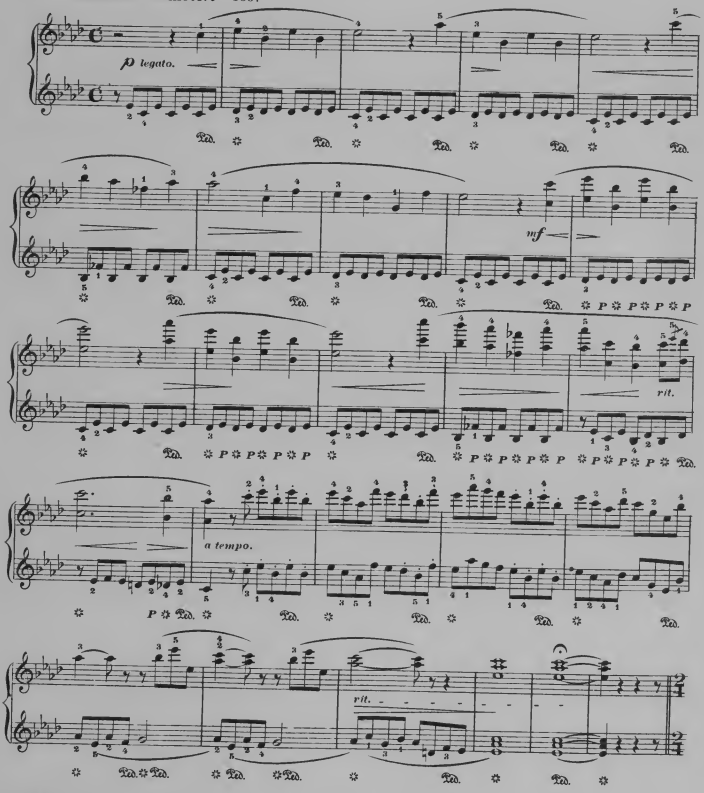
PEGASUS.

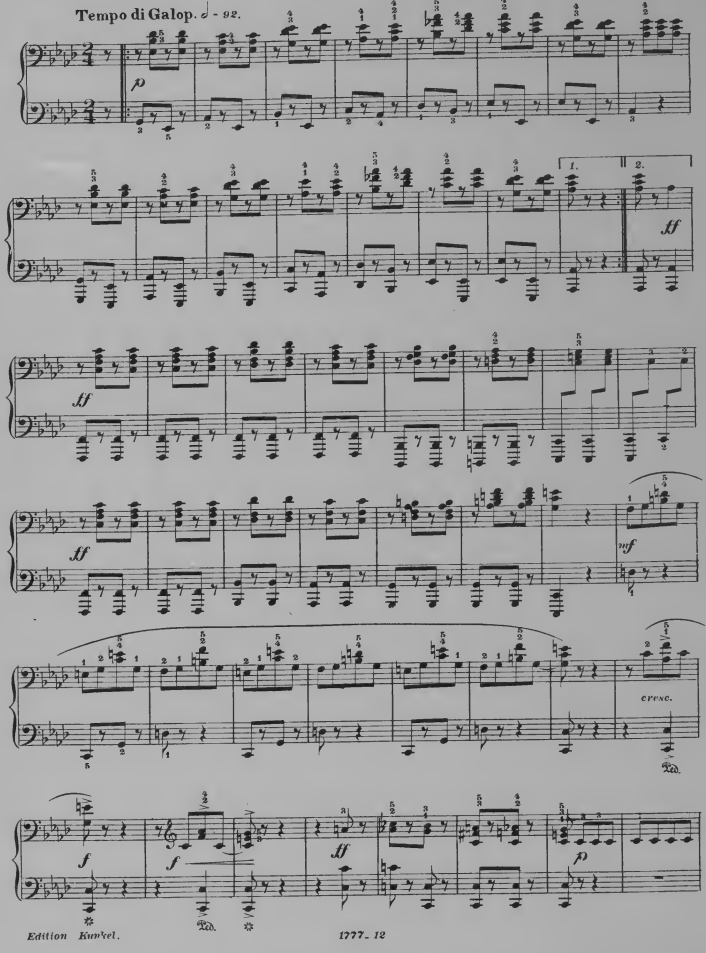
GALOP DE CONCERT.

Primo.

ARMIN SCHOTTE.

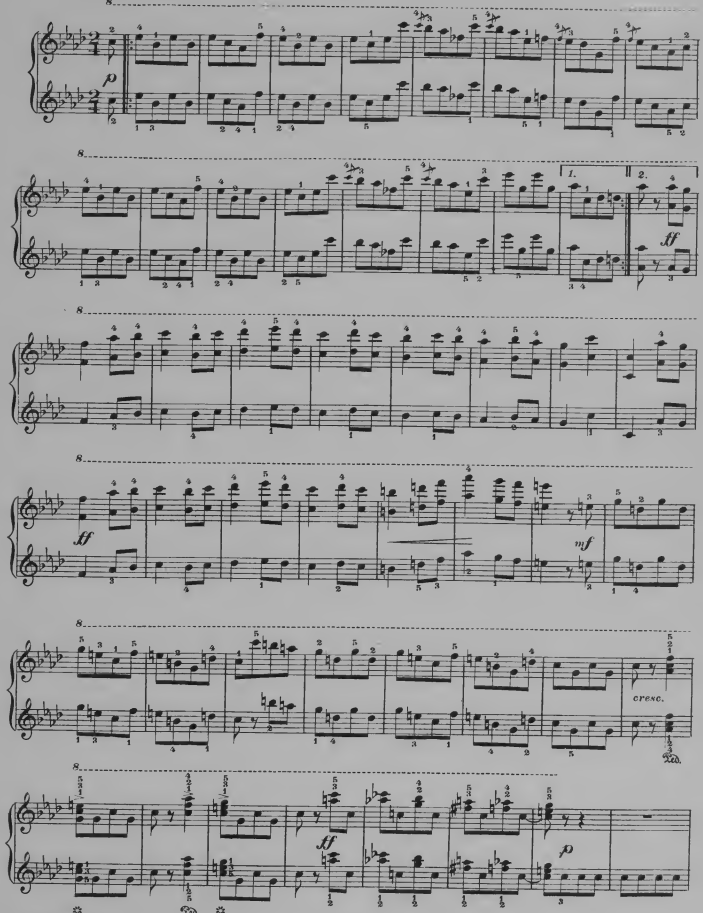


Secondo.

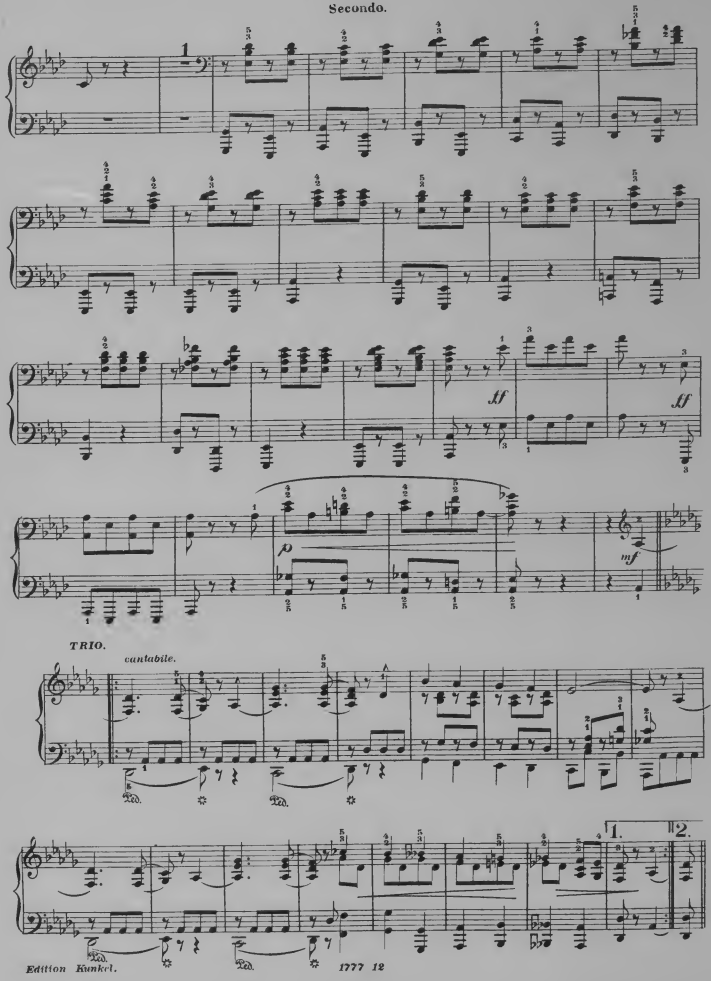


Tempo di Galop. ♩ - 92.

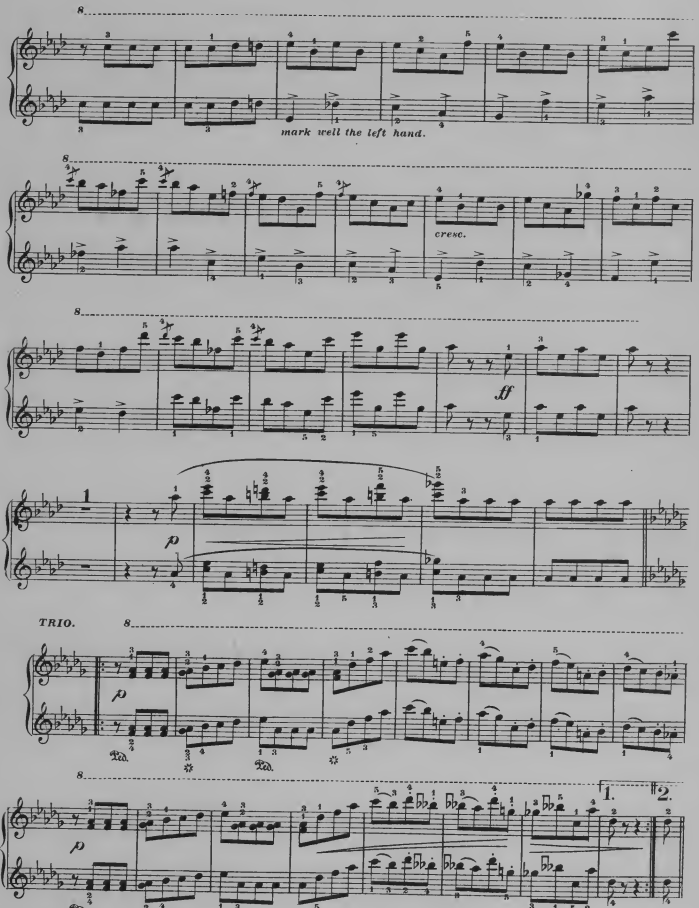
Primo.



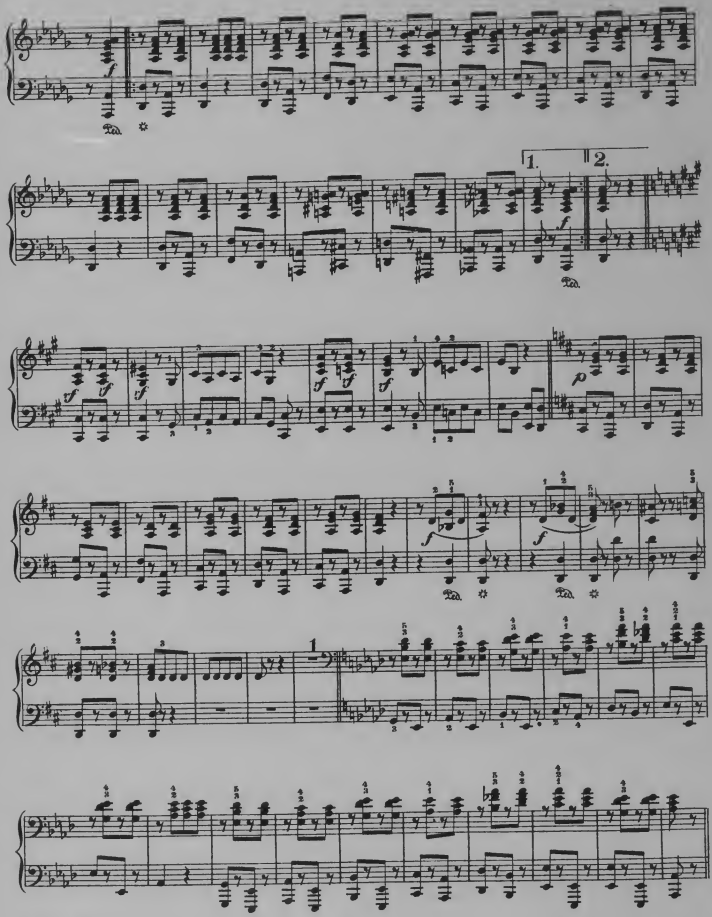
Secondo.



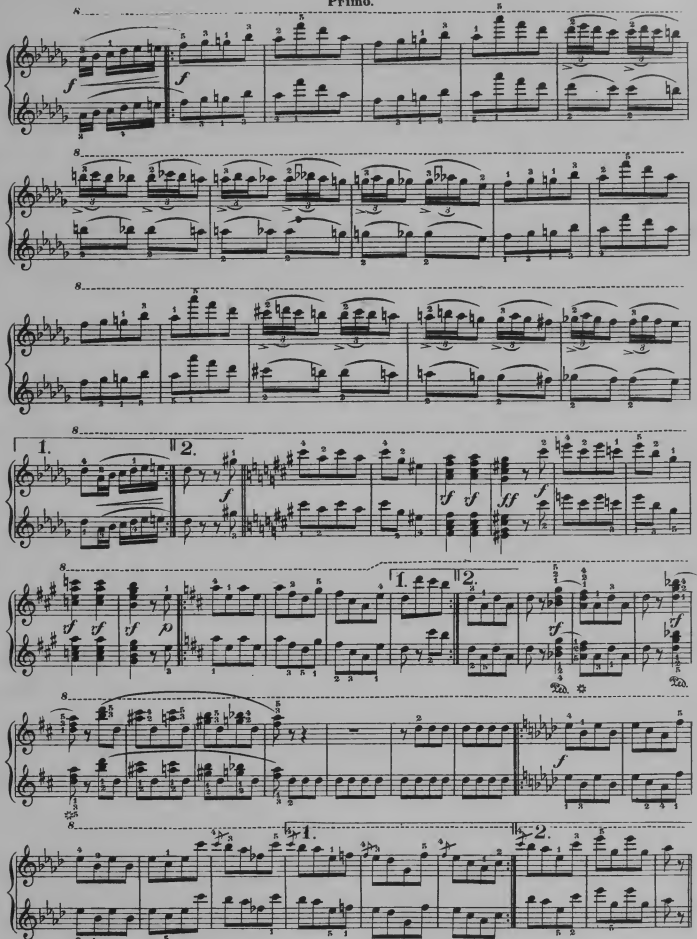
Primo.



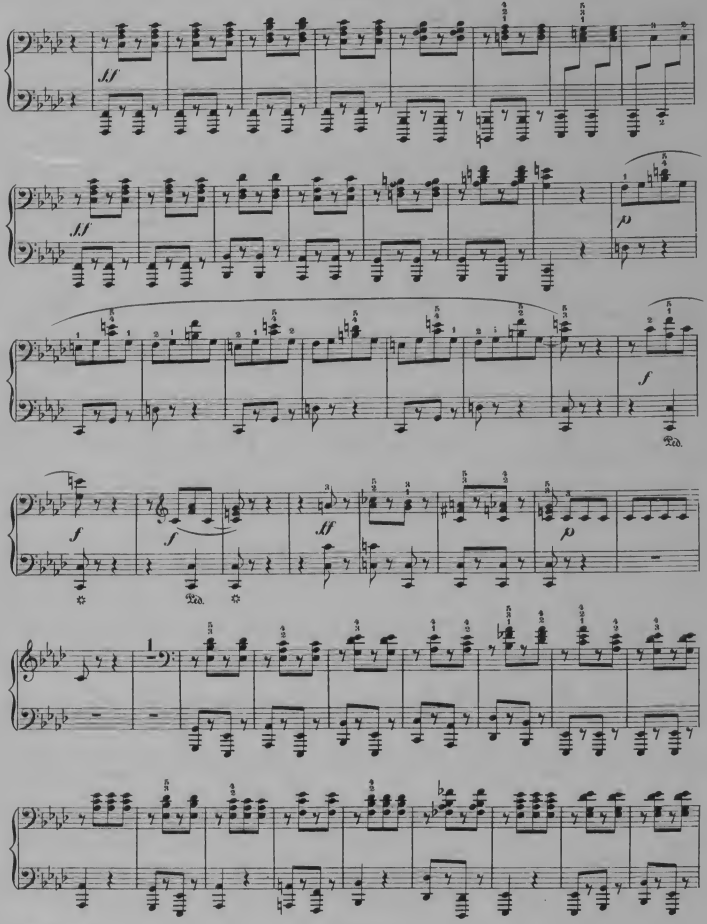
Secondo.



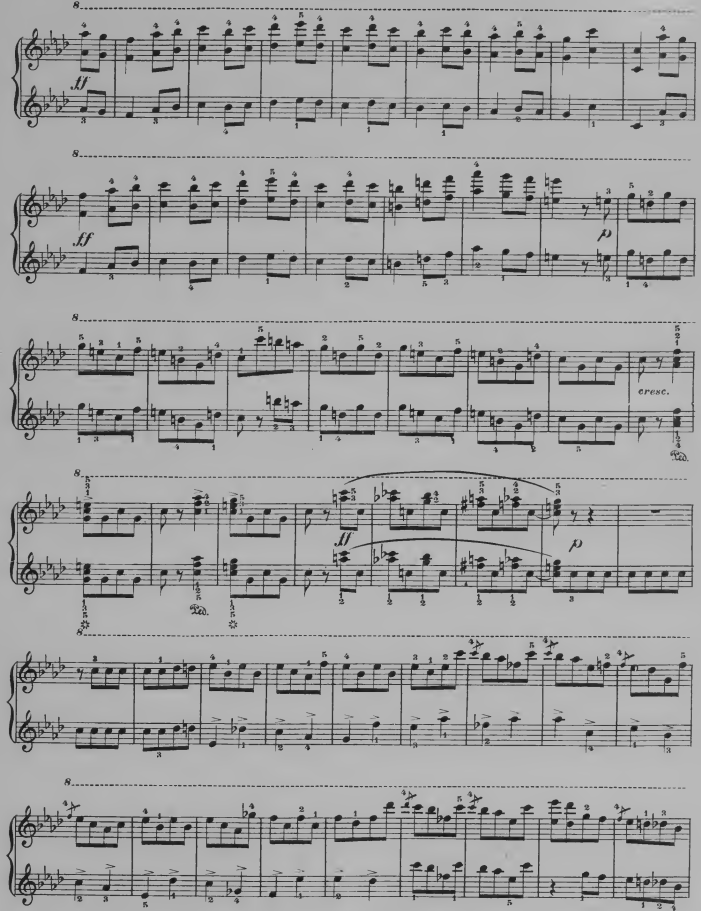
Primo.



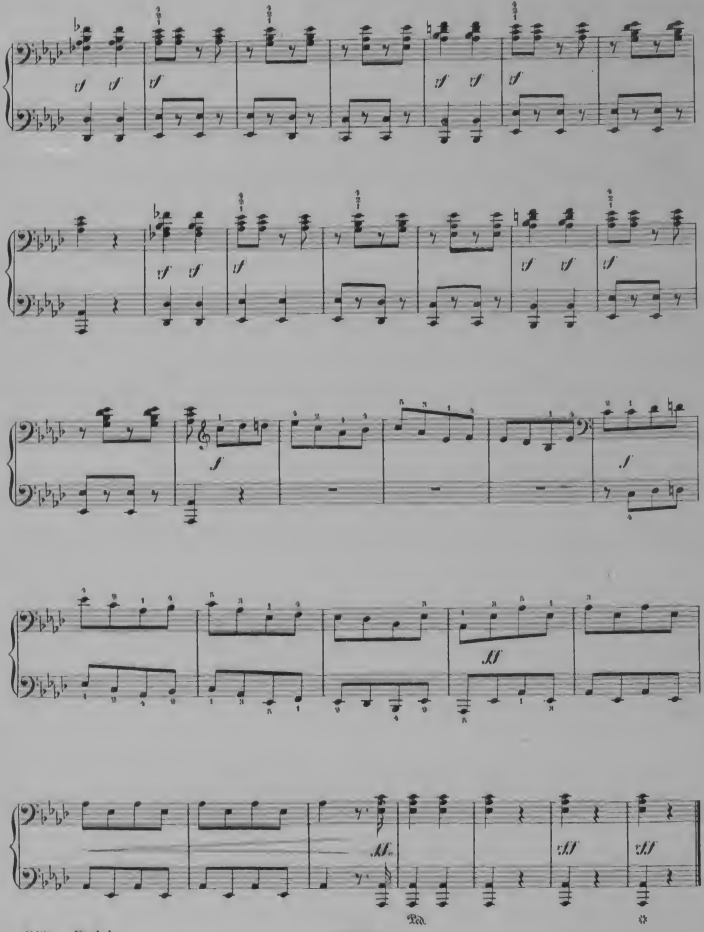
Secondo.



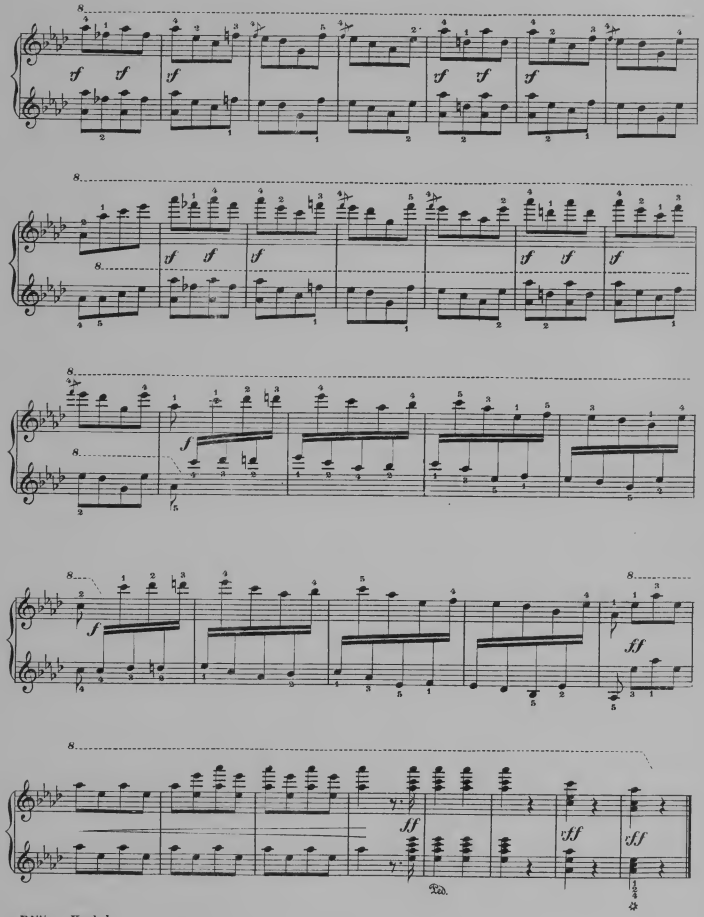
Primo.



Secondo.



Primo.



MY REGIMENT.

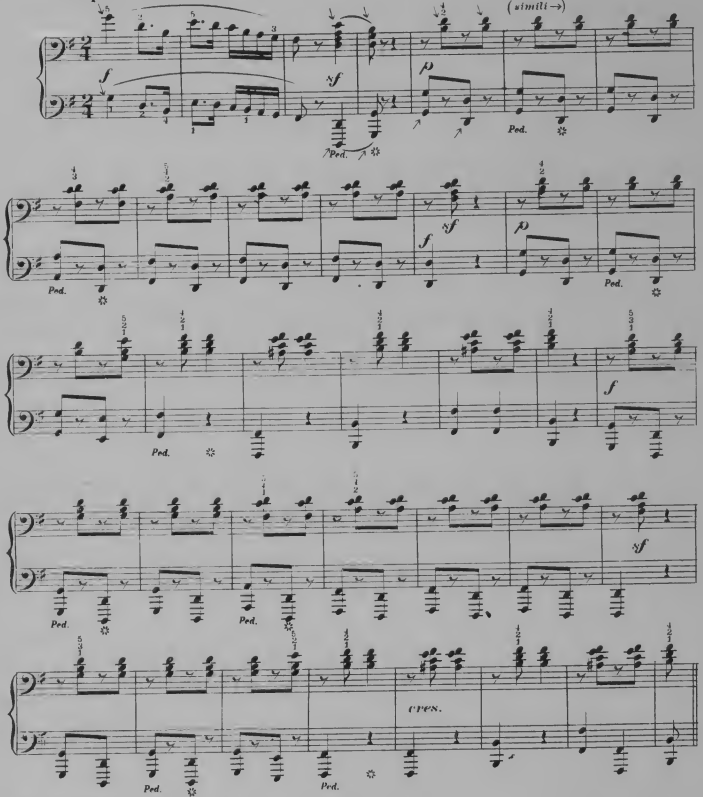
MARCH.

Notes marked with an (↓) must be struck from the wrist.

Otto Anschütz.

Tempo di marcia. ♩ = 132.

Secondo.



Edition Kunkel.

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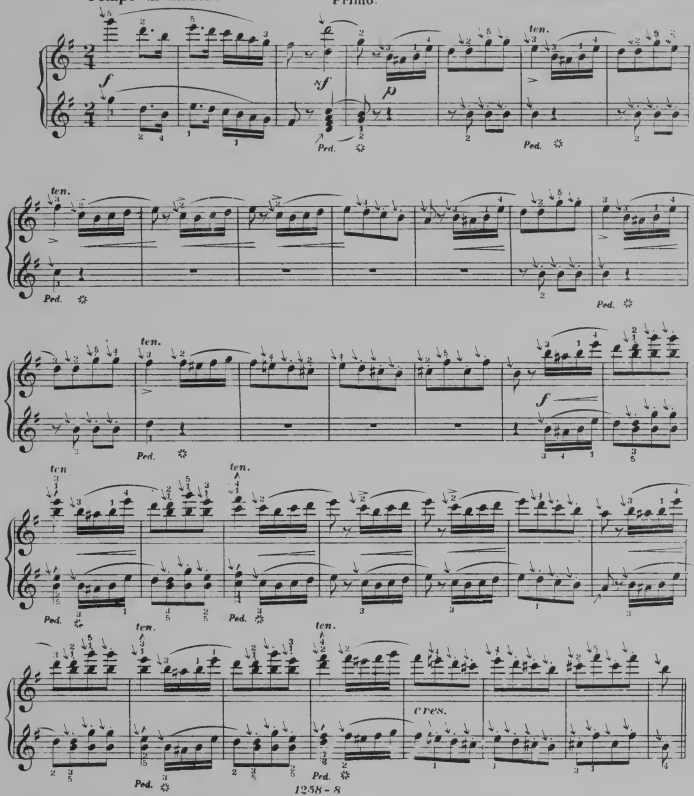
MY REGIMENT.

MARCH.

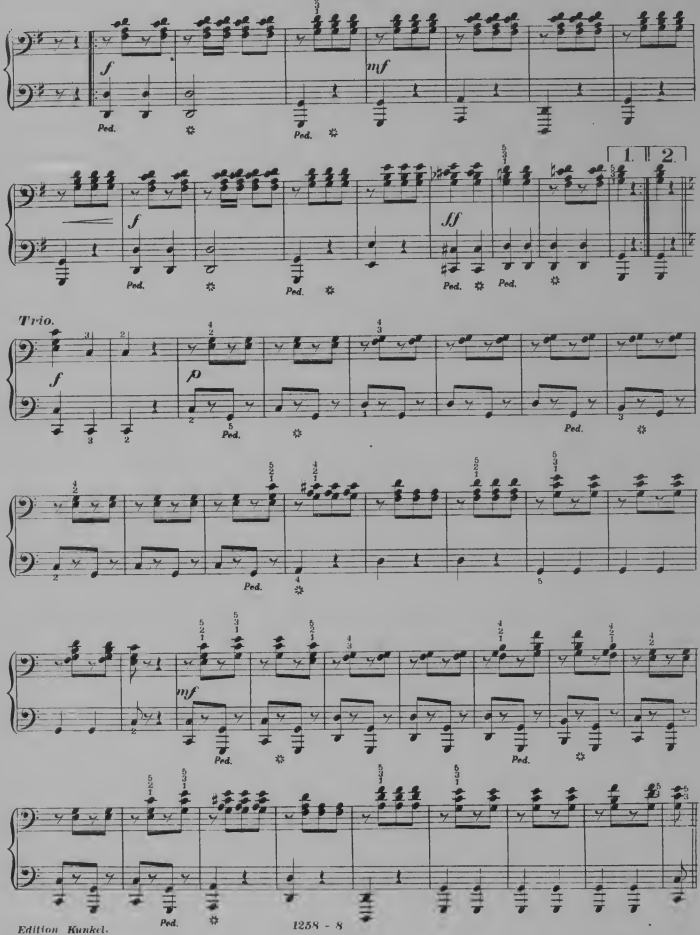
Notes marked with an arrow (↘) must be struck from the wrist.

Tempo di marcia ♩ = 132. Primo. Otto Anschütz.

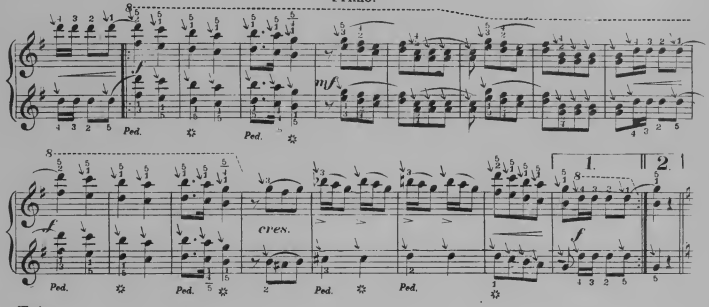


Edition Kunkel.

Secondo.

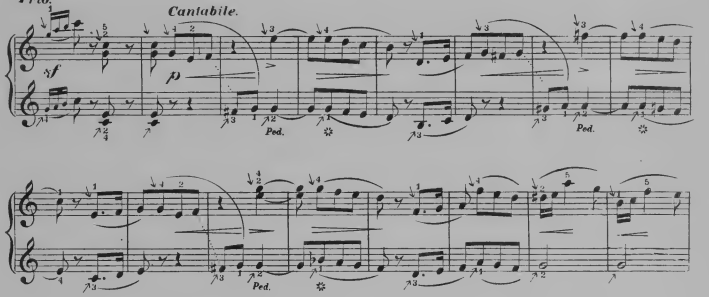


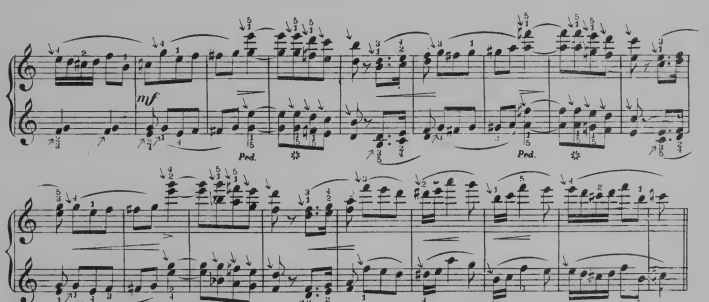
Primo.



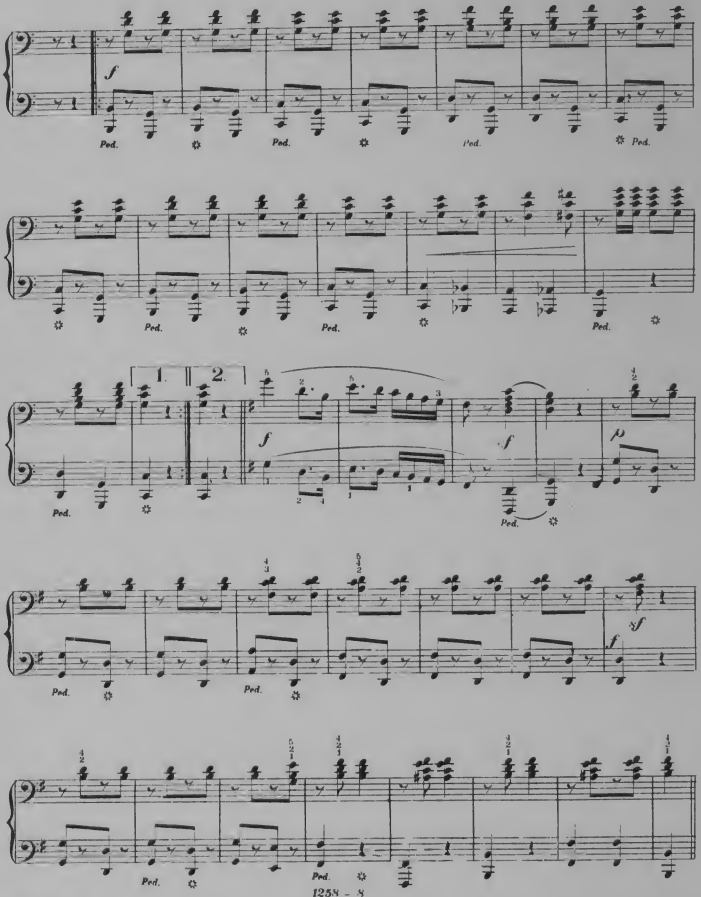
Trio.

Cantabile.



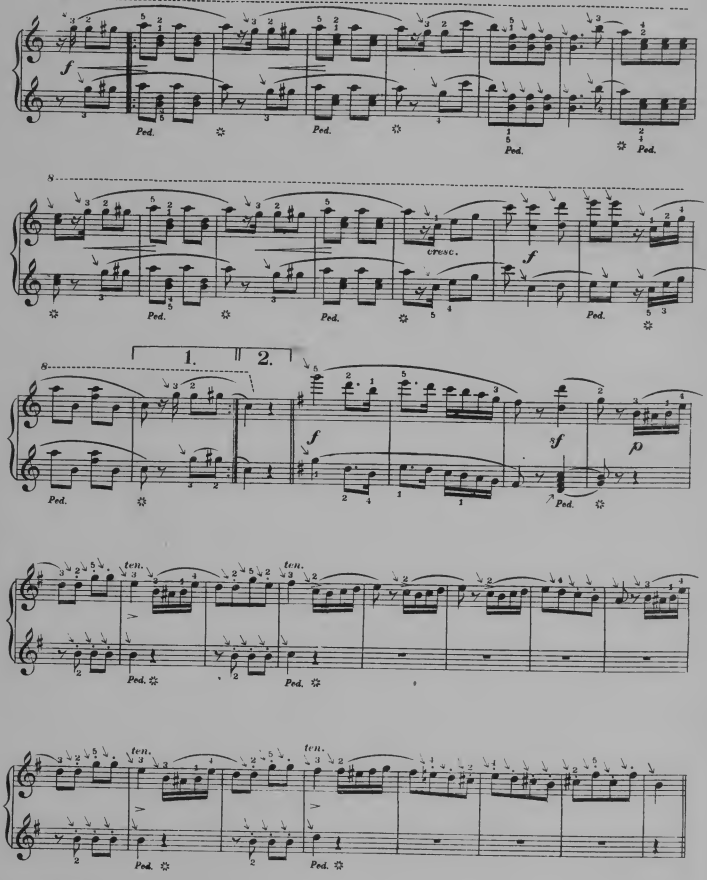


Secondo.

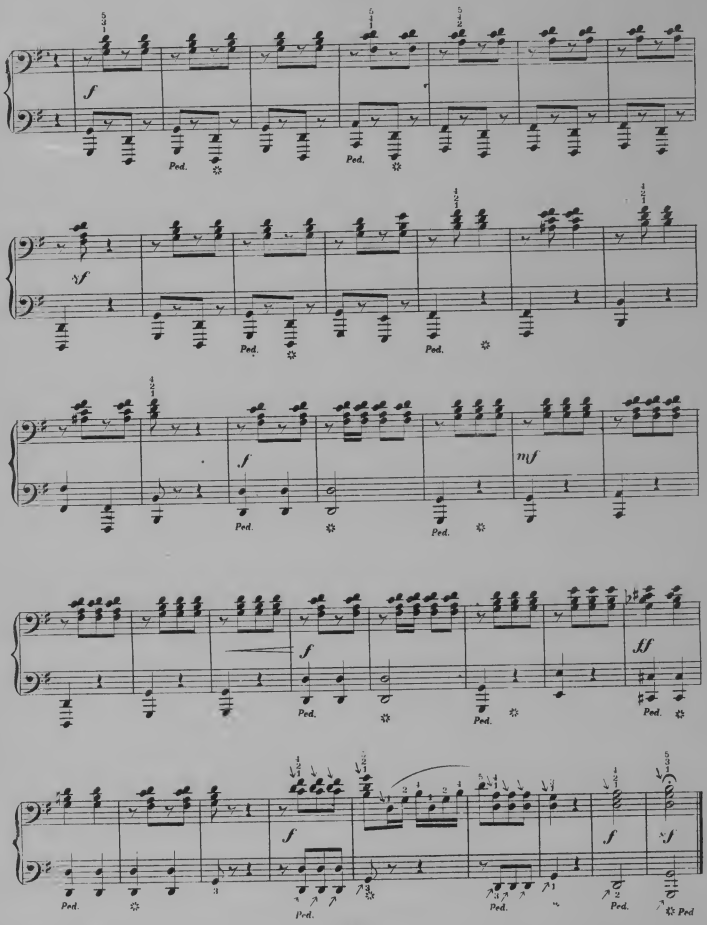


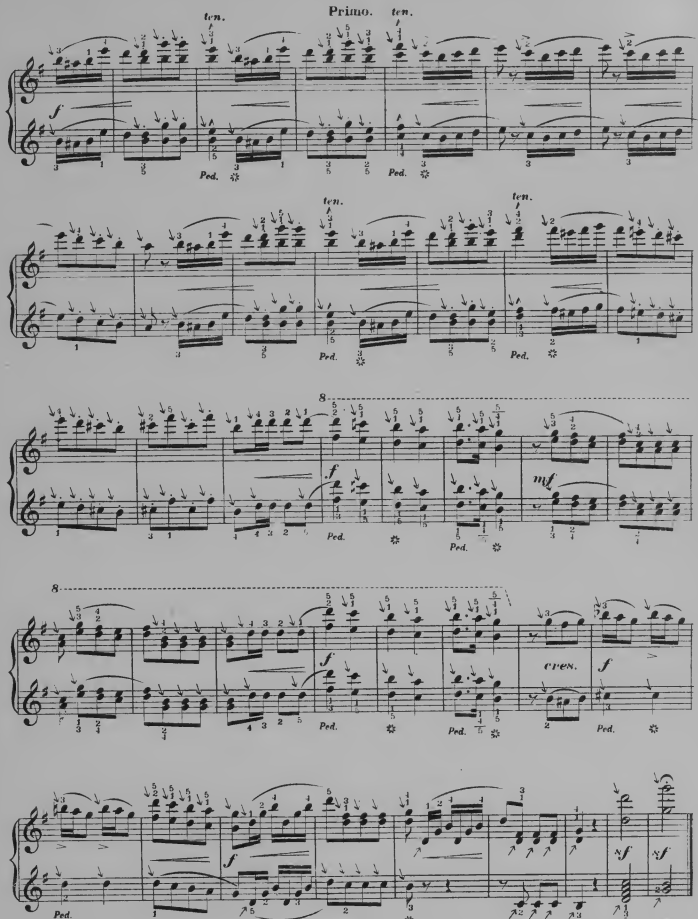
Edition Kunkel.

Primo.



Secondo.





Edition Kunkel.

AUTUMN

HERBST.

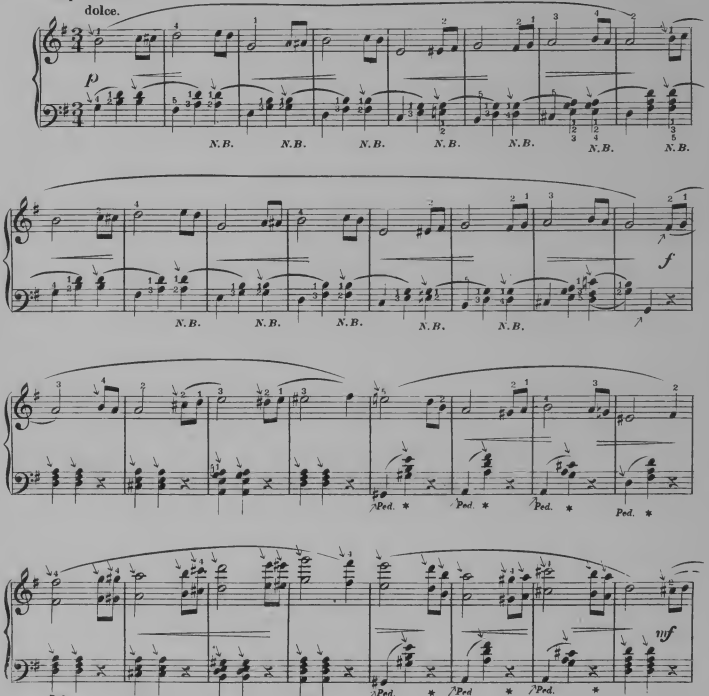
Valse Nº III.

F. Chopin.

Notes marked with an arrow (↓) must be struck from wrist.

Tempo di Valse. ♩ = 80.

dolce.



N.B. Heed the change of fingering.

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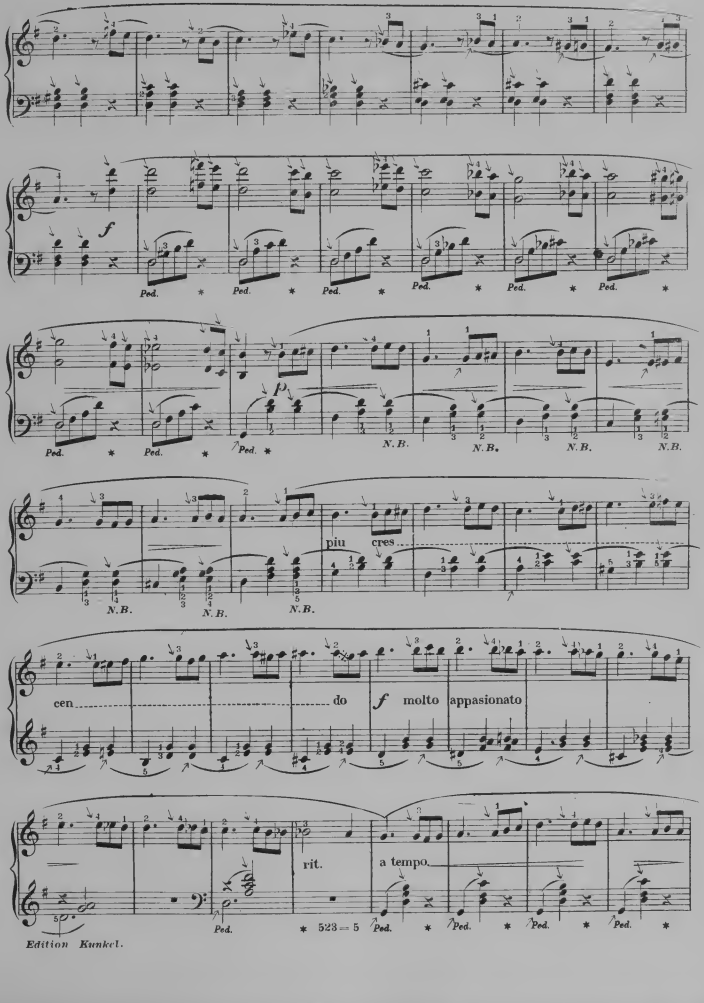

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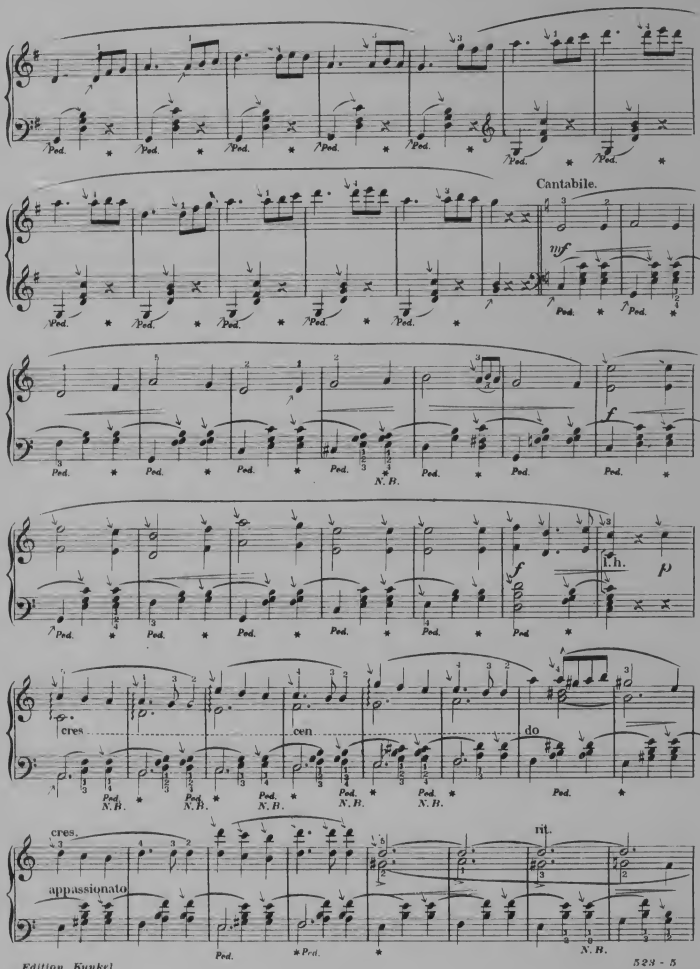
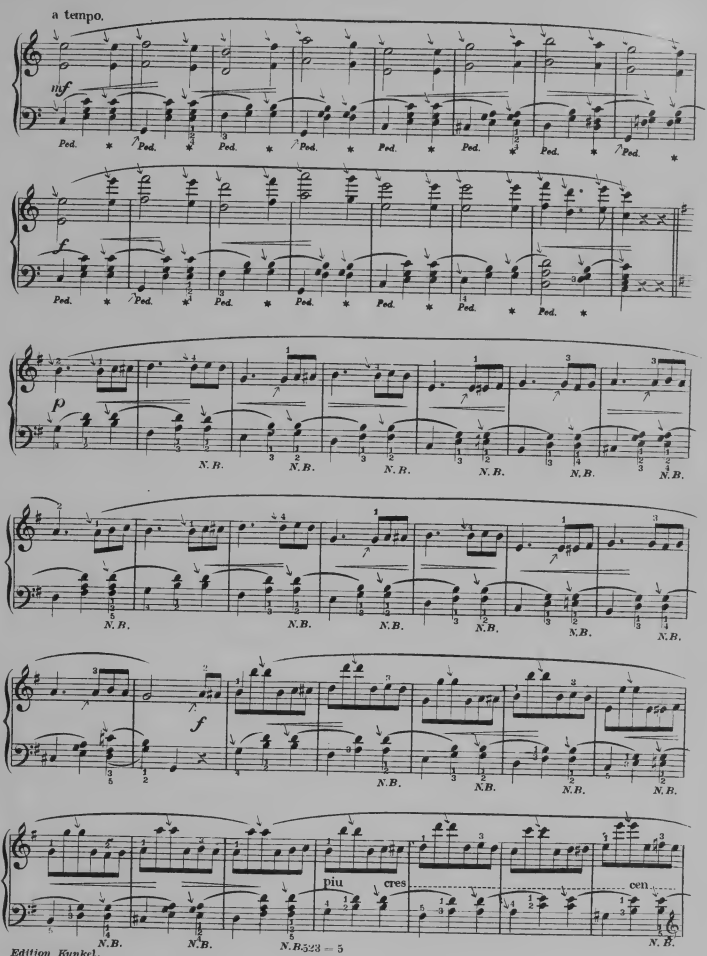
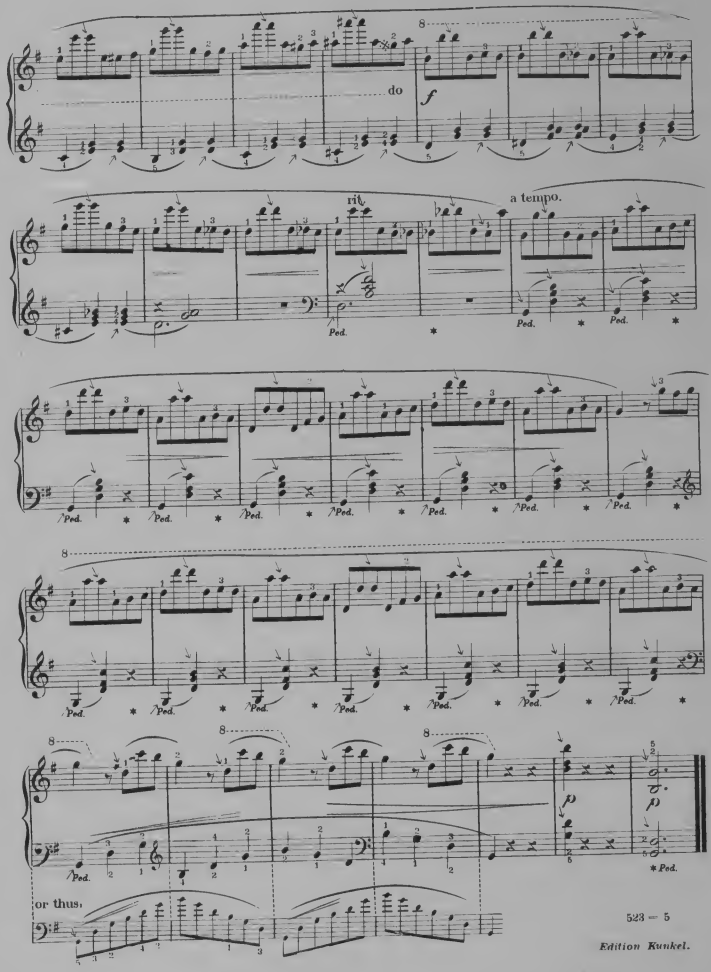

Cantabile.
mf
f
l.h.
p
cres.
cen.
do
cres.
appassionato
rit.
Ped.
N. B.


a tempo.
inf
Ped.
f
p
N.B.
piu cres
cen.



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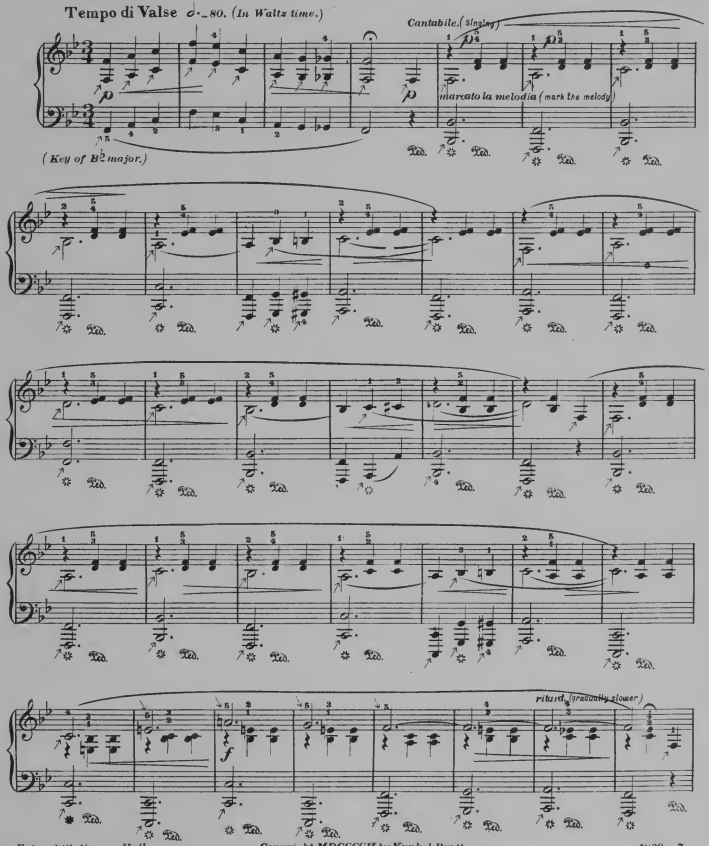
GLIDING WITH THE TIDE.

WALTZ.

Notes marked with an arrow (↘) must be struck from the wrist.

CLARA LIETZMANN



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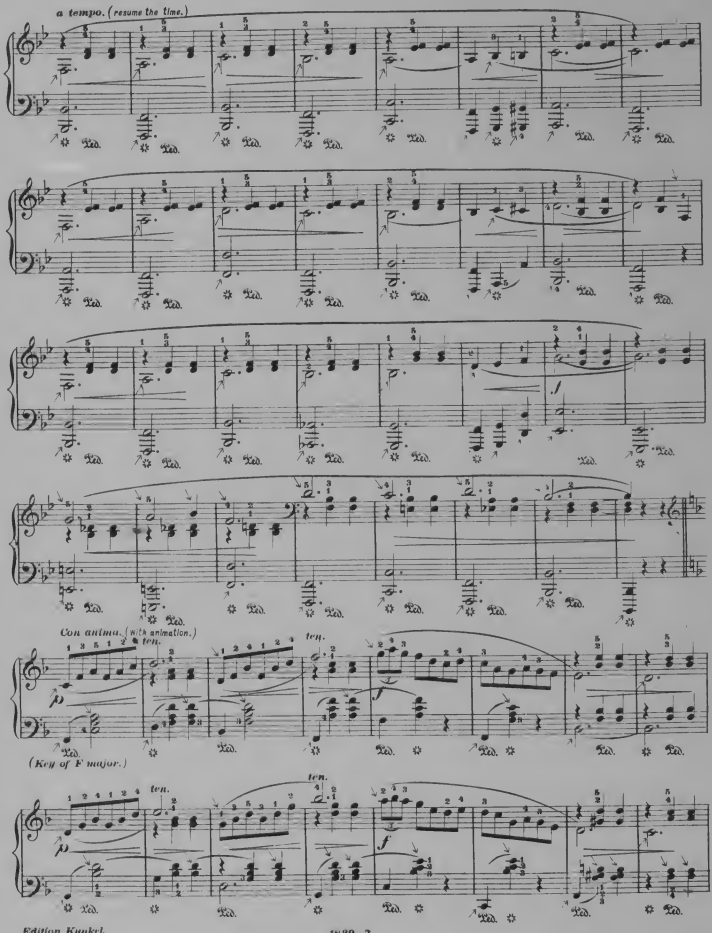
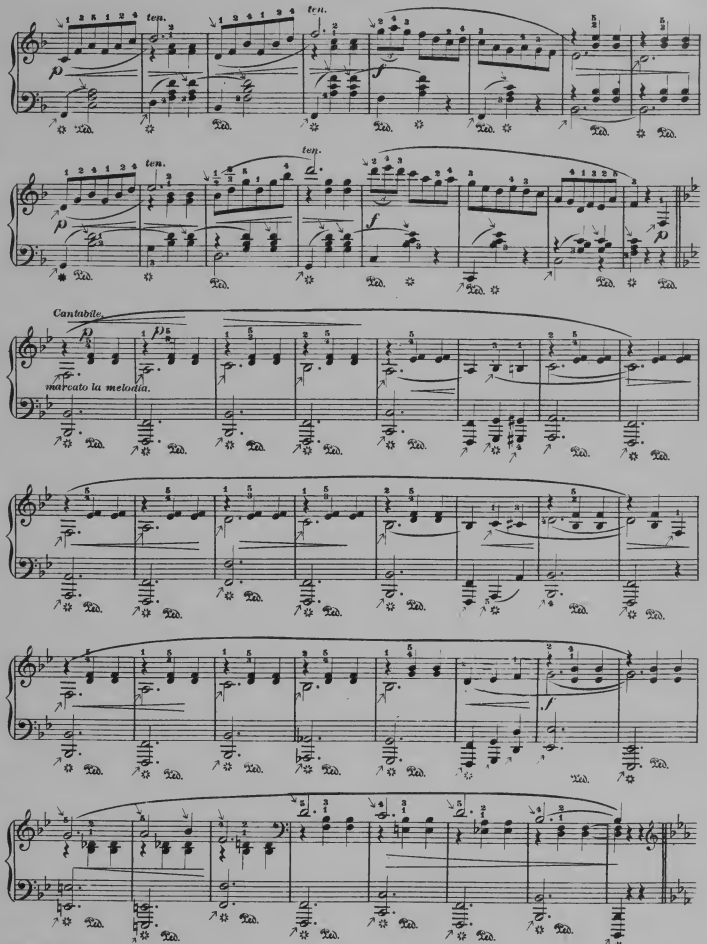
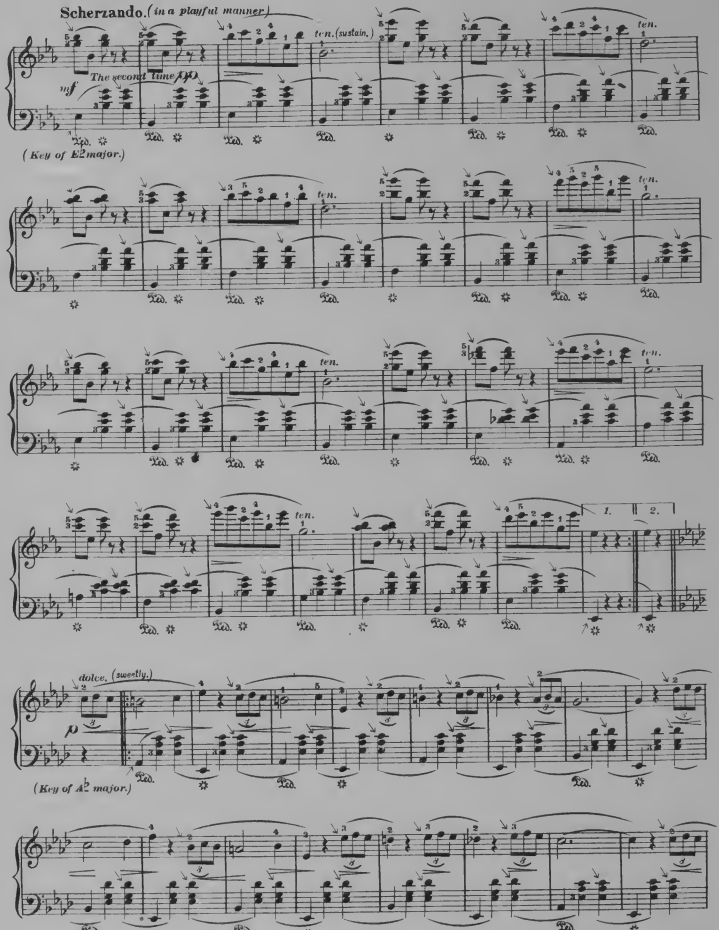
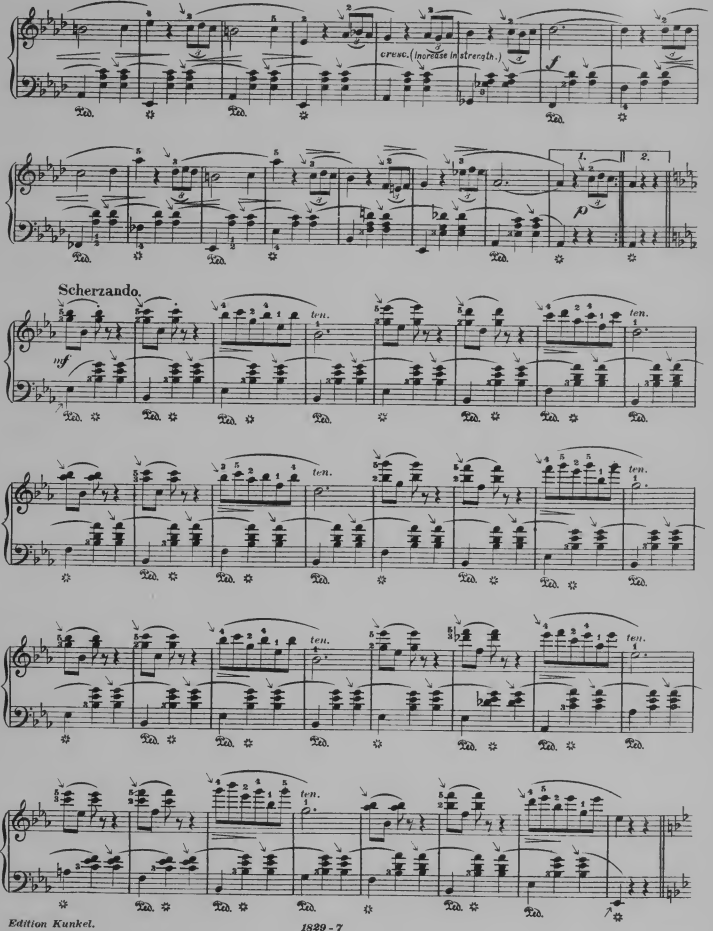
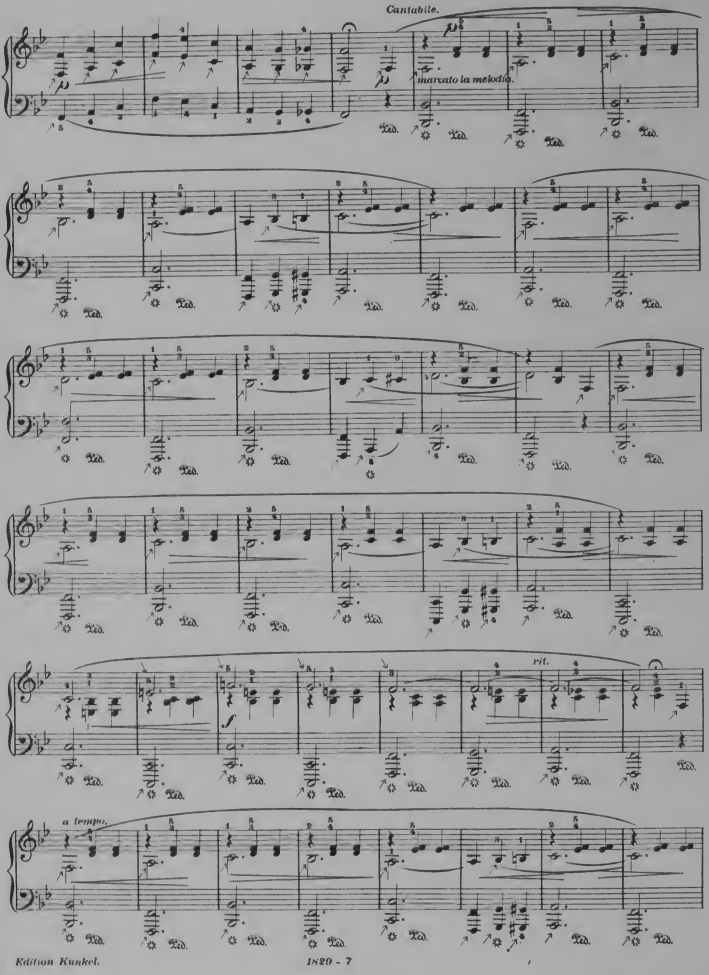
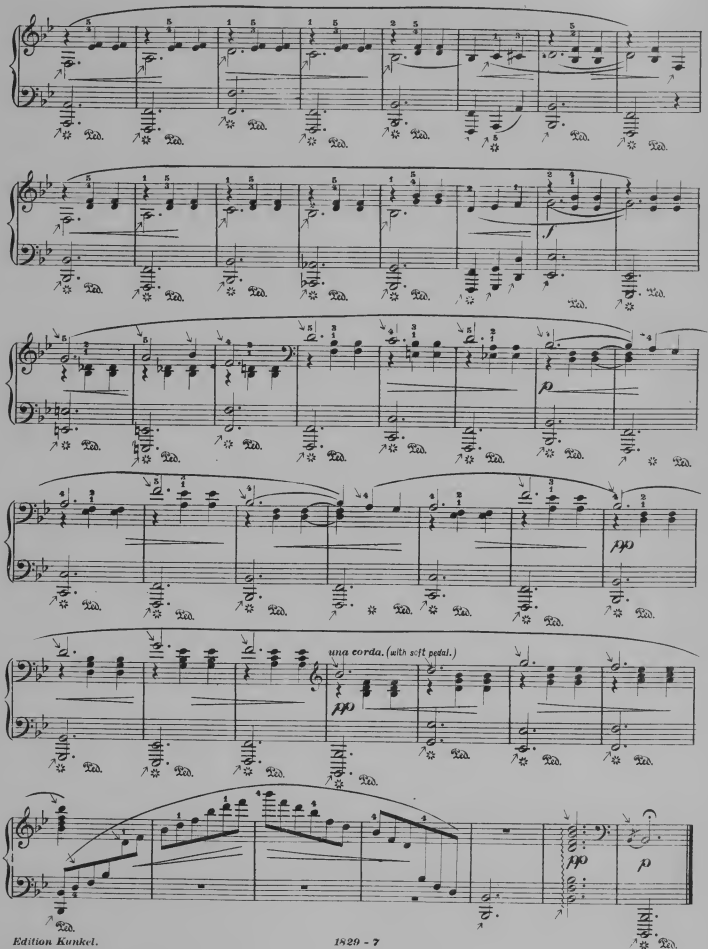

a tempo. (resume the time.)
Con anima. (with animation.)
ten.
(Key of F major.)


ten.
ten.
ten.
Cantabile.
marcato la melodia.


Scherzando. (in a playful manner)
ten. (sustain.)
The second time A♭D
mf
(Key of E♭ major.)
ten.
1.
2.
dolce. (sweetly.)
p
(Key of A♭ major.)


cresc. (increase in strength.)
1.
2.
Scherzando.
mf
ten.
p

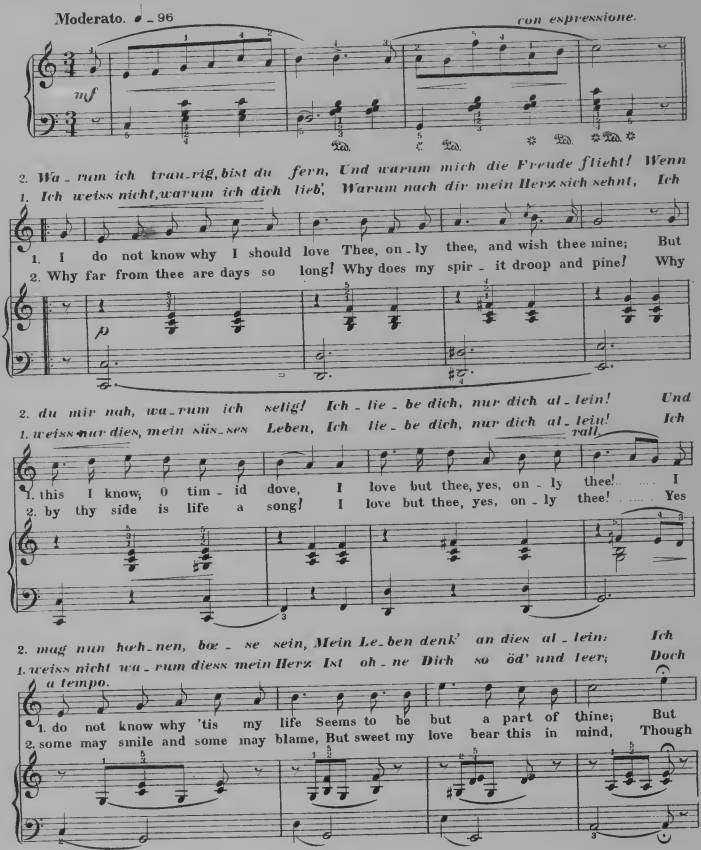

Cantabile.
marcato la melodia.
rit.
a tempo.


una corda. (with soft pedal.)

I LOVE BUT THEE, YES ONLY THEE.

(ICH LIEBE DICH, NUR DICH ALLEIN.)

Words by I. D. Foulon. Music by A. G. Robyn.



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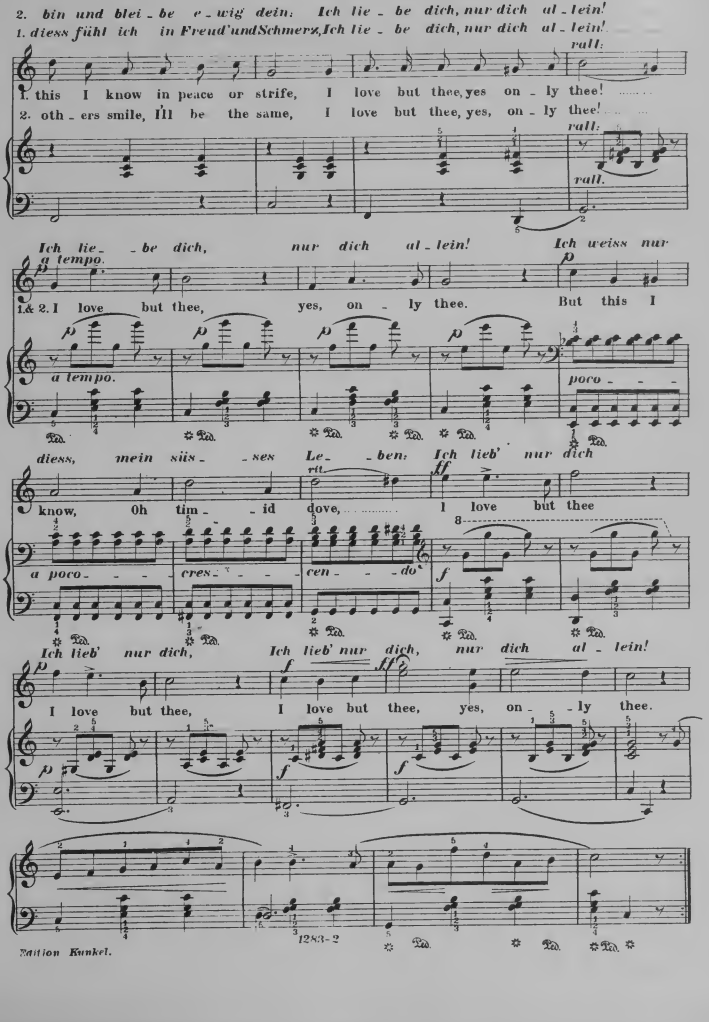
2. bin und blei - be e - wig dein: Ich lie - be dich, nur dich al - lein!
1. diess fühl ich in Freud' und Schmerz, Ich lie - be dich, nur dich al - lein!
rall.
1. this I know in peace or strife, I love but thee, yes on - ly thee!
2. oth - ers smile, I'll be the same, I love but thee, yes, on - ly thee!
rall.
rall.
Ich lie - be dich, nur dich al - lein! Ich weiss nur
a tempo.
1& 2. I love but thee, yes, on - ly thee. But this I
a tempo.
poco - - -
diess, mein süss - - ses Le - - ben: Ich lieb' nur dich
rit.
ff
know, Oh tim - - id dove, I love but thee
a poco - - - cres - - - cen - - - do
f
Ich lieb' nur dich, Ich lieb' nur dich, nur dich al - lein!
I love but thee, I love but thee, yes, on - - ly thee.
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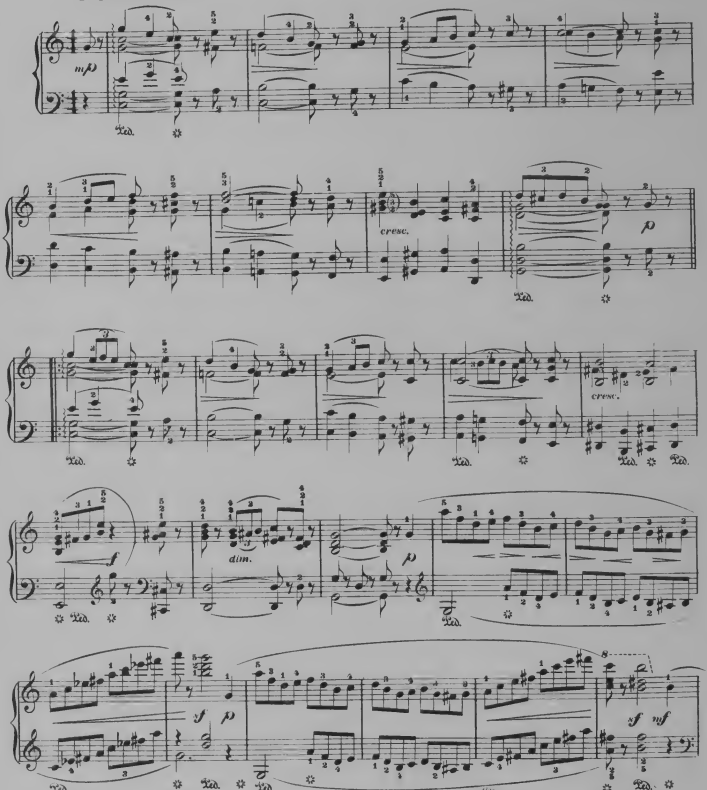
1283-2

THE HAPPY WANDERER.

MOMENT MUSICAL.

Moritz Moszkowski.

Con moto. ♩ = 100.



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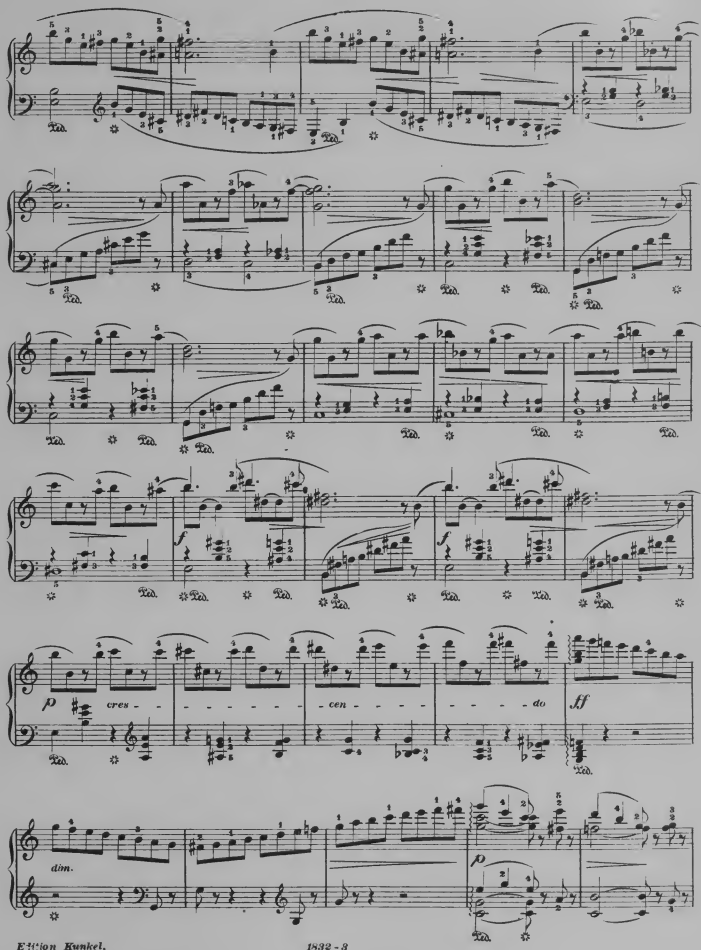
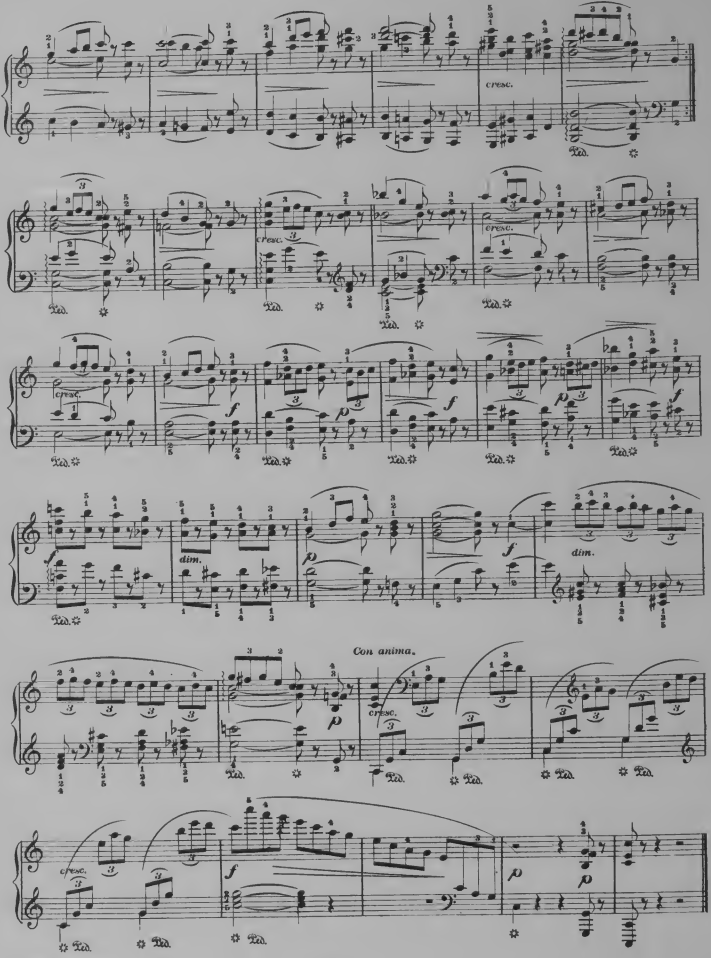

p
cres - - - - - - - - - cen - - - - - - - - do
ff
dim.
p

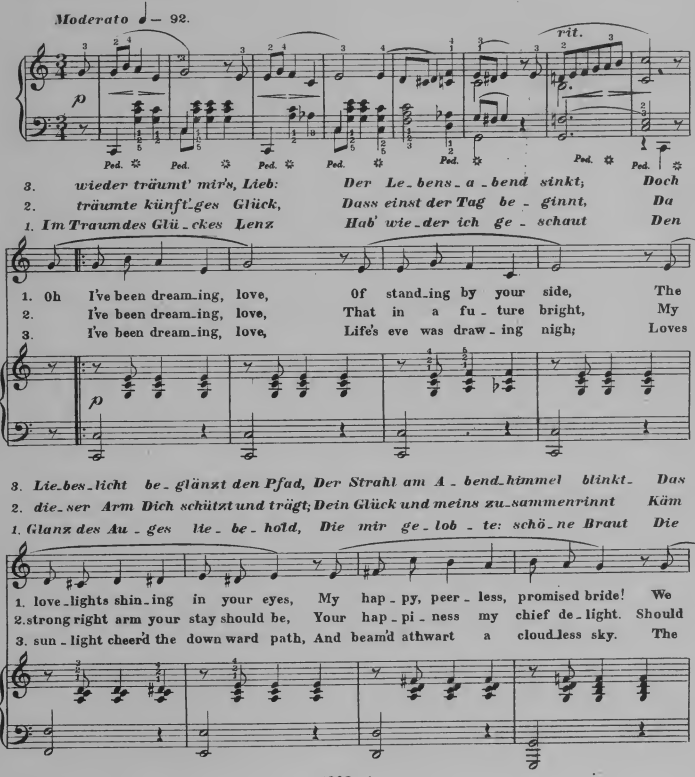

cresc.
dim.
Con anima.

I'VE BEEN DREAMING.

(MEIN TRÄUMEN.)

Translation by H. Hartmann.

Words by Emma J. Bell. Franklin E. Cook.



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3. *Licht er-blass-te, Lieb-* *Der letz-te Glanz dem Gang* *Auf*
2. *Kummer ü-ber Dich,* *Kränkt' Dich manch bit-t'res Wort,* *Dann*
1. *Lip-pe haucht den Eid* *Von Lieb', Be-stän-dig-keit* *Und*

1. breath'd those ho-ly vows, Of love and con-stan-cy, With
2. wea-ry care o'er take, Or bit-ter grief draw near, Your
3. light was fad-ing, love, The last pale ray that gleam'd Up-

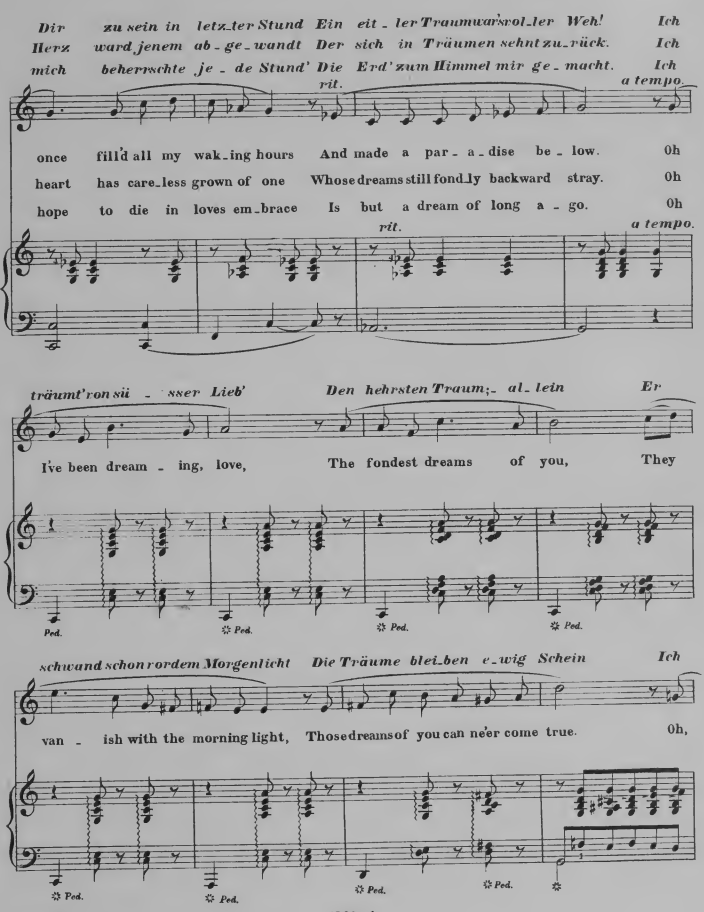
3. *dim-brem Er-den-pfad war der,* *Der Deinem lich-ten Aug' ent-sprang.* *Nun*
2. *ruht' Du aus an meiner Brust,* *Die Zäh-re küsst vom Aug' ich fort-* *Ein*
1. *Hand in Hand und Herz bei Herz* *Wir schwuren für die E-wig-keit* *Ja,*

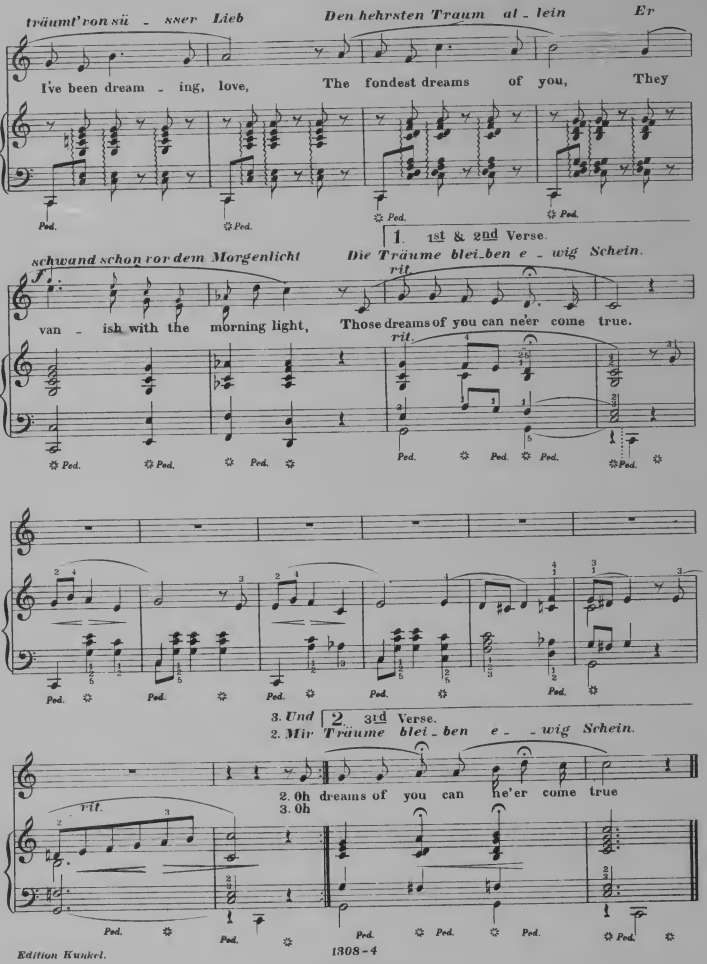
1. hand, in hand, and heart to heart, We plighted for e-ter-ni-ty Yes
2. rest should be up-on my breast, My hand would dry each fall-ing tear A
3. on my dark'ning sight was that Which in your ten-der glan-ces gleam'd The

rit.

3. *alt zu sein es ist kein Traum;* *Den Schei-tel bleicht des Al-ters Schnee.* *Bei*
2. *Bess-rer hat Dich nun im Bann,* *Be-rei-tet Dei-nes Le-bens Glück* *Dein*
1. *wie-der träumt mir von der Zeit* *Der eit-le Traum der schönsten Nacht,* *Der*

1. I've been dreaming o'er a-gain, That vain sweet dream of long a-go That
2. hand-less ten-der love than mine Now smoothes for you lifes rug-ged way; Your
3. grow-ing old, love, is no dream; Up-on my brow is winters snow, The


Dir zu sein in letz_ter Stund Ein eit_ler Traum war's vol_ler Weh! Ich
Herz ward jenem ab_ge_wandt Der sich in Träumen sehnt zu_rück. Ich
mich beherrschte je_de Stund' Die Erd' zum Himmel mir ge_macht. Ich
rit.
a tempo.
once fill'd all my wak_ing hours And made a par_a_dise be_low. Oh
heart has care_less grown of one Whose dreams still fond_ly backward stray. Oh
hope to die in loves em_brace Is but a dream of long a_go. Oh
rit.
a tempo.
träumt' von sü_sser Lieb' Den hehrsten Traum;_ al_lein Er
I've been dream_ing, love, The fondest dreams of you, They
Ped.
Ped.
Ped.
Ped.
schwand schon vor dem Morgenlicht Die Träume blei_ben e_wig Schein Ich
van_ish with the morning light, Those dreams of you can ne'er come true. Oh,
Ped.
Ped.
Ped.
Ped.


träumt' von sü - ssner Lieb
Den hehrsten Traum al - lein
Er
I've been dream - ing, love,
The fondest dreams of you,
They
Ped.
1 1st & 2nd Verse.
schwand schon vor dem Morgenlicht
Die Träume blei-ben e - wig Schein.
rit.
f
van - ish with the morning light,
Those dreams of you can ne'er come true.
3. Und
2. Mir
2. Oh dreams of you can ne'er come true
3. Oh

A GRADED COURSE

.... OF ...

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In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henseit, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies.—Seven delightful little studies in one book [R. E.] ..... *Behr-Sidus* 75
Pieces.—Merry Sleighride..... *Sidus* 35
Katie's Favorite Schottische..... *Sidus* 35
Papa's Waltz..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies.—Op. 500, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz..... *Sidus* 35
Lilli's Polka..... *Sidus* 35
The Promenade—Rondo..... *Sidus* 35

GRADE 1¼ TO 2.

STUDIES AND PIECES.

Studies.—Op. 561, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.] ..... *Loeschhorn* 3 00
Pieces.—Bright Eyes—Rondo..... *Sidus* 35
My Darling (Yorke)..... *Sidus* 35
Child's Prattle—Rondo..... *Sidus* 35
Bohemian Girl (Fantasia—Balfe)..... *Sidus* 35
Il Trovatore (Fantasia—Verdi)..... *Sidus* 35
Mesnet, Op. 14, No. 1 (edition for the young pianist) [R. E.] ..... *Pedersoli* 35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each [R. E.] ..... *Sidus* 2 00
Twelve Preindes and Rondos in one book..... *Berlini-Sidus* 2 00
Op. 161, Album Leaves for the Young. [R. E.] ..... *Gurlitt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. E.] ..... *Ascher-Buelow* 2 00
Pieces.—Ideals Waltz..... *Beckmann* 35
Message of the Rose..... *Conrath* 35
Minnehaha Polka..... *Lara* 35
Fra Diavolo Fantasia (Auber)..... *Sidus* 35
Faust Fantasia (Gounod)..... *Sidus* 35
Marsha Fantasia (Flotow)..... *Sidus* 35
Spring Waltz [R. E.]..... *Chopin* 35
Summer Waltz [R. E.]..... *Chopin* 35
Ada's Favorite Rondo..... *Sidus* 35
My Regiment—March..... *Anschutz* 35
Sweet Remembrance..... *Mattke* 40
Little Mischief..... *Anschutz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing..... 3 00
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Twelve chromatic studies in one book [R. E.] ..... *Armstrong* 1 50
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GRADE 3.—CONTINUED.

Pieces.—Happy Birdlings—Rondo..... *Sidus* 35
Plantation Dance..... *Carlin* 50
Whisperings of Love..... *Godard* 50
Bohemian Girl Fantasia (Balfe)..... *Paul* 60
Il Trovatore Fantasia (Verdi)..... *Paul* 50
Norma Fantasia (Bellini)..... *Paul* 50
Echoes of the Woods..... *Paul* 50
Polo (Gallop)..... *Dinkgreve* 50
Our Boys (Fanfare Militaire)..... *Anschutz* 60
Hussa, Hurrah—Galop..... *Schinkopf* 50
La Jota—Spanish Dance..... *Armstrong* 35
Pisatorial Pleasures—Waltz..... *Benbow* 75
Angelic Chimes—Reverie..... *Voelkmeis* 50
Careless Elegance—Quickstep..... *Schleiforth* 50
Mi Reina (My Queen)..... *Retter* 60
McKendree Boys March..... *Pauld* 50

GRADE 4.

STUDIES AND PIECES.

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Etudes de Velocite, op. 299, in two books, each 1.50..... *Czerny-Buelow* 3 00
Pieces.—Il Trovatore (Fantasia—Verdi)..... *Paul* 50
Queen of the Ball—Mesnet..... *McLauchlin* 75
Humoreske in E minor, op. 9..... *Kroeger* 35
Humoreske in E major (Cradle Song) op. 9..... *Kroeger* 35
Eolian Whispers—Mazurka..... *Auchester* 75
Fairies' Musings..... *Wollenhaupt* 75
Pit-a-Pat—Caprice..... *Thalberg* 75
Mesnet Moderne..... *Conrath* 75
William Tell (Fantasia—Rossini)..... *Paul* 60
La Gaselle..... *Ernst* 75
Heather Belle Polka..... *Kunkel* 75
Trembling Leaves..... *Godard* 75
William Tell Fantasia (Rossini)..... *Paul* 60
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Anrora Waltz..... *Moszkowski* 1 00

GRADE 5.

STUDIES AND PIECES.

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Studies.—Gradus ad Parnassum (The Road to Perfection), thirty-one selected studies, in two books, each 2.00 [R. E.] ..... *Clementi-Tausig and Hans Schmidt* 4 00
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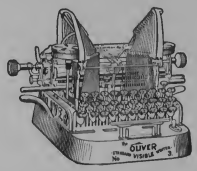

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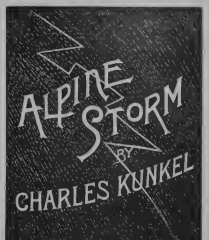

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INDIVIDUALISM IN PIANO-PLAYING.

WHAT is it to play Beethoven, and how did Beethoven play his music? Who knows? Who sets the pace and the style and the expression for this great master's compositions? asks an exchange.

Are great artists (who have doubtless made much study of the works in question, the traditions concerning them, and contemporary artistic performances) to be bound down to the technique and say so of a distant past in the performance of works like those in question? Of how much value would a performance be to-day carried out according to the manner and methods of fifty years ago?

If imitation is wanted, and that only, why will not an electric piano or an æolian attachment answer the purpose? The expense would certainly be much less, and the performance would be mechanically perfect.

Is it desirable, if it were possible, to bring all "interpretation" to the dead level of any one model, no matter how good it may be?

Trained imitation is, doubtless, more to be desired than crude originality and weak individualism, but in the case of real talent, and more especially in the case of undoubted genius, the player's indidivduality is desirable.

The critics say the "thought" of an author is lost in a player's individualism. Who knows the "thought" of Beethoven in this matter? It is not *thought* he seeks to express. It is *feeling* and *emotion*. Music expresses no thought. It is a medium for expressing feeling and emotion, and that is never twice alike in any human soul.

If Beethoven was the genius he is acknowledged to be, did he ever play any of his compositions exactly twice alike? No. The great master, like his music, was a thing of moods and emotions, and the interpretation of any composition was according to the mood or state of feeling in which he happened to be at the time. He could not do otherwise, except by becoming a mere automaton, and he, of all men, would be the last to submit to any such condition of things.

The liberty Beethoven would claim for himself in the matter of interpretation he certainly would allow to others. And we have not the least doubt but that if he could have heard Reisenauer play his C-minor Sonata he would have highly approved of it, and very possibly have expressed a wish that he could have played it half so well.

Modern technique, modern instruments, modern culture require modern interpretation, and this calls for intense individualism. Would Beethoven play his music now as he did when it was composed? Why, even in those days he laughed at the "meanings" the program-makers put into his compositions, claiming that each performer should, and, if he were an artist, would put his own personality into his playing.

Nowadays, when nearly everything is technique and pace, the true artist is soon recognized. One will instance, without trying to be exhaustive, a few different styles of piano-playing. First: there is playing with technique and nothing else; merely the playing of certain notes as quickly as possible with certain accents. Let us rid ourselves of this method at once. Secondly: there is playing with technique, and certain musicianly accomplishments and with taste. This is very acceptable for a student affecting the so-called Classic School. But is this enough? Should not the emotional side of music predominate? Thirdly: there is playing not only with musicianly accomplishments, taste and technique, but with passion, sorrow and joy that thrills one through and and carries one for away into the fairyland of light and shade, the roaring of mighty waters, the land of the glowing East, and to nature itself where all is truth and perfection. Is not this what we are seeking? True Art at its greatest! Let us prize it as we should.

POPULAR AIRS PLEASE SOUSA.

John Philip Sousa, who from his experience as composer and conductor, extending for more than twenty years, and gained in all parts of this country and Europe, is better qualified than any one to speak on popular music, believes that simplicity is the greatest element of popularity in music.

"There is probably no term," said he in *Music Trade Review*, "more absurd and more often mistaken in its real meaning than 'popular music.'

"To the average mind and very often to the professional musician 'popular' music means only the lightest and most ephemeral of compositions, banal and vulgar in conception and common place in treatment. And yet in reality there is nothing so absolutely incorrect as this view of the question. If we take the music that has been performed the most by orchestras, band, operatic company, or piano, we will find in every instance that the most meritorious of inspired compositions, whether based on complex or simple tunes, have survived the longest.

"There certainly is no composition in the world to-day that has enjoyed greater vogue and popularity among the widest range of listeners during the last decade, from the technical musician to the uneducated and merely sympathetic auditor, than the 'Tannhauser' overture.

"For spontaneity, brilliancy, and melodic charm, most musicians will agree that the 'Poet and Peasant' overture is the master work of Suppe, and that composition has been drummed and hammered for these many years.

"A melody happening to catch the fancy of the public becomes momentarily popular, but unless it bears the absolute signs of cleverness, if not genius, it soon palls and sinks into deepest oblivion. I do not think that any one will question that 'Faust' is the best opera that Gounod ever wrote—melodically, dramatically, and from the technical point of orchestration it stands above the others, and beyond all doubt it is the most popular of the great Frenchman's compositions. The same argument can be used with equal force for 'Carmen, 'Bohemian Girl,' 'Maritana,' and other operas that have won and still maintain the popular favor.

"Among shorter compositions, such as marches, waltzes and songs, the very same condition exists. I recall that when I was in Vienna two years ago, I asked Emil Lindau, the famous Austrian librettist, if the 'Blue Danube Waltz' was played out, and received the terse reply that 'so long as Vienna endured, so long would the 'Blue Danube' live.'

"My theory is that any melody with sufficient intrinsic merit to catch the popular taste, and capable of being harmonized by strict rules, is worthy of consideration. Such a melody, badly harmonized and crudely notated, only appeals to me as would a pretty child of the slums, badly dressed, slipshod, and with disheveled hair. But place the same girl under the skilful ministrations of the hairdresser and the modiste, and mark the change. The girl of the alley may be transformed into a radiant beauty. And so the original melody may undergo a like metamorphosis and emerge from the chrysalis of the commonplace to the effulgent beauty of the butterfly.

"I fear that the professional musician, and the dilettante as well, allow their prejudices to warp their judgment very often, in their estimate of a musical composition. The poet or lover of poetry would never denounce a poem like 'The Skylark' as trifling merely because it is short and simple, but I think that sometimes we of the musical profession are apt to think that the mastodonic symphony, the elephantine overture, or the leonine prelude are entitled to all our consideration; while the skylarkist's valse, march or ballad wins no place in our affections.

"There are times when the simpler and plainer-spoken themes appeal more potently. I agree with Longfellow when he says:

> Come read to me some poem,
> Some simple and heartfelt lay
> That shall soothe this restless feeling
> And banish the thought of day.
> Not from the grand old masters.
> Not from the bards sublime,
> Whose distant footsteps echo
> Through the corridors of time.
> Read from some humbler poet,
> Whose songs gushed from his heart
> As showers from the cluds of summer
> Or tears from the eyelids start.

AMONG the artists engaged for next season by Mr. Charlton is Mme. Gadski, who will undertake another American tour, including seventy-five concerts; her last one comprised sixty-two concerts and was a great success from every point of view. She sings this summer at the Wagner Festival in Munich. Other Charlton artists are the pianist, Reisenauer, Bishpham (who will repeat his splendid "cycle of song cycles"), Harold Bauer, Marie Nochols, Elsa Ruegger, Van Hoose, Kelly Cole, Francis Rogers, and others.

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